

THE NEW YORK DRAMATIC MIRROR

SEPTEMBER 3, 1913
PRICE TEN CENTS



Grand Opera on the
East Side

Hugh Ford, a Maker
of Plays .

BLANCHE RING IN "WHEN CLAUDIA SMILES"



GRETE von MAYHOF
with Adolf Philipp Co.



MARGARET WYCHERLY in "The Flight"
White, N. Y.



ANNE SWINBURNE
WMH, N. Y.



MARY YOUNG
in "Believe Me, Xanadu"
White, N. Y.



RITA JOLIVET
"Where Ignorance is Bliss"
White, N. Y.



Otto Barone Co., N. Y.
GERTRUDE RUTLAND AND PATSY De FOREST
as Cubists in "All Aboard"



VIOLA DANA



Strauss-Peyton, N. C.
HATTIE WILLIAMS in "The Doll Girl"



CECILIA LOFTUS

MORE OR LESS FAMILIAR FACES

THE NEW YORK DRAMATIC MIRROR



VOLUME LXX

NEW YORK, WEDNESDAY, SEPTEMBER 3, 1913

No. 1811

HUGH FORD, A MAKER OF PLAYS

AN actor decorated the steps of the Lambs Club. He tipped his straw hat back from a weary brow, carefully adjusted a purple scarf, and twirled his cane with a certain jaunty air. There was no mistaking him. This was the man who had a small part in a Broadway production last year. This was the very same whose goings out and comings in are printed on the sheet of a personal press agent. All that annoyed him in that sublime pose was to have a mere mortal pause on the same steps.

Along the street there came a man with a quick, nervous walk. He did not wear a hat bought since the straws went down to a dollar, the crease was not visible in his sleeves, and he did not carry a cane. He wore a soft collar, carried a package, and horror of horrors, he turned in to the club. The actor bowed low and smirked. This was Hugh Ford. Let the actor remain unnamed, and we'll go in to luncheon.

Some of us consider Hugh Ford the greatest stage director in the business. You may not agree, but then the bar is long enough for both of us, and we shall not be separated quite so far, since he now has credit for making Potash and Perlmutter the success that it is. Perhaps you will be surprised to learn that he has been making successes in just the same way for these many years, and has refused each time to accept the credit that is now forced upon him.

Back in the blur of the seasons Mr. Ford was an actor, and report says that he was a very good one. He became a director of stock companies, and then the Liebler Company rescued him from the Harlem Opera House, giving him an outlet for his energies in their many big productions of the last ten years. As general stage director and conscientious worker, he has not only rehearsed and produced all of the Liebler plays, but in many cases rewritten them. He has done it, however, with the understanding that the press department would leave him alone. Like George C. Tyler, managing director of the firm, he has always said that credit should go to the Liebler Company, and it is only within the last year or two that both men have been forced to submit to publicity. Mr. Ford is still so shy that I had to take advantage of him at a luncheon in the Lambs Club on this particular day, and extract his opinions from a friendly conversation.

On his rubber heels he slid in behind a grill room table. About ten feet south by east sat Augustus Thomas, Douglas Fairbanks waved "Hello" from another corner, Edwin Milton Royle sat down beside Mr. Ford, Leo Ditrichstein on the opposite side of the table, and John Emerson, Frank Reicher, Silvio Hein, and others came over one by one to greet "Hughie." You may have guessed before this that he is a popular member of the Lambs.

But lest you gather the impression that Mr. Ford is merely a club and professional man, it may not be amiss to speak of Jean, his eleven-year-old daughter. You have to know him for some time before you touch this intimate side, but once you are his friend, there is no sure way to reach his heart than to ask for Jean. And that is perfectly natural after you

How the Brilliant Stage Director is Becoming Famous in Spite of Himself

have met the sweet and clever little lady. It increases your regard for the man, however, and for the whole theatrical business to know that he has been in the midst of it all as a general stage director for so many years, and he still cares for nothing quite so much as simple home life. A few days after the opening of Potash and Perlmutter, when I tried to congratulate him, he spoke of the good time that Mrs. Ford and Jean were having up in the country.

If you left him alone, his conversation would seldom touch the theater. At this grill room table, as the soup plates were carried away, he was giving an animated account of a folk ceremony he discov-



HUGH FORD.

ered in a remote German town. The same tremendous energy that keeps him driving through rehearsals, putting on sometimes three plays at a time, working twenty hours a day, makes him an animated talker when he is really interested. His tense face relaxes and the high cheek bones become less prominent.

Some one in the group took advantage of the next pause to bring the conversation back to theatricals, asking "What play comes next, Hugh?"

"I'm rehearsing Miss Swift of New York, the new Julian Eltinge piece, for Al Woods. After that two or three others for different producers."

"How about the Lieblers?"

"It's going to be a quiet year for them, but when they want anything done, I'll be there. I'm still with the firm."

A touch of feeling in his tone revealed something of the loyalty that has kept him for so many years in close association with George C. Tyler.

"How long did it take you to put on Potash and Perlmutter?"

"Three weeks. I had the script a week before that to work it out."

"But when did you do all the rewriting?"

"In rehearsal, and at night."

"And what do you call it now, a comedy of character?"

"No. Just a play to please them. After watching so many quiet ones go across big, I've about concluded that what you want for the public is simplicity. They want to see human beings on the stage doing the same things that they might be doing. Those stories by Montague Glass are full of little touches that seem to be absolutely simple, but they are human. We left them on purpose and they've made the play."

Whereupon the conversation shifted abruptly to pinochle; but after luncheon, as Mr. Ford walked over to a rehearsal of the Eltinge play, I asked him more about Potaah and Perlmutter, that classic of humor and pathos. I was curious to know how he worked for the atmosphere.

"When it's a question of trade, like this play," he answered, "the only thing to do is to go where you can study the trade. For Potash I went downtown to the cloak and suit district and tried to find out just what made the atmosphere. It isn't so much a question of petty details, as to notice the exact effects. You can be sure that what strikes you the first thing you enter the shop is going to strike the audience. The partitions with wire netting were what I saw first, and I had some made like them. After the partitions came the desks, the coat hangers, and all the rest."

"What's the difference in method between working up a play like this, and, say, a farce?"

"They take separate methods from the very beginning. The first thing to look for in a script is a real idea or motive. Then you decide what kind of treatment it ought to have. If it's a melodrama, you work for punches; if a farce, for snappy situations; and if you have a comedy you work for lines and situations, keeping it as light as you can. But the important thing about every kind of a play is to keep the characters human. Now let's talk about something else."

And we did, but a little later I remarked: "A newspaper man asked me where he could find a photograph of you. Where can he?"

"He can't." But he did. It's been coming to Hugh Ford for a long time.

DAVID H. WALLACE

OPERA ON THE EAST

AT a period in life when many of his most eminent predecessors were forced to abandon the struggle because of ill health, Oscar Hammerstein, of whom it was maintained that ordinary laws of health preservation could not apply, has at last discovered that even he is not immune from the fate that has overtaken American impresarios just as their careers were approaching the zenith point.

"I have been very ill," writes the intrepid Oscar, "and am recovering so slowly that I am not by any means as spirited as I would like to be with the tremendous task before me."

How tremendous this task is may not be apparent to the lay reader, but those of us who closely observe operatic developments are fully aware that the plans of this impresario, though wholly unrevealed to the general public, have undergone vast changes in the past two months; and the nature of these plans for the season of 1913-14 are such that the physical condition of Mr. Hammerstein becomes a matter of extremely vital importance.

Moreover, it may be stated, in view of what has gone before and a knowledge of what can be expected in the immediate future, that a physical breakdown, such as would incapacitate Mr. Hammerstein, would represent a calamity—greater than any single happening that can be imagined in the musical world—for here we have a man who leaves absolutely nothing to subordinates that he can possibly achieve himself.

That Mr. Hammerstein, however, is cognizant that he may have to alter his mode of business procedure from now on is attested from the fact that, for the first time in his amazing career, he has employed a typist, though Oscar still writes the majority of his letters with his own hand. Moreover, the novel spectacle of a Hammerstein letter head for this correspondence is now revealed to his intimates.

Probably it will be of interest to state here that, although the newspapers are continually proclaiming the tremendous advance subscriptions for the other operatic undertakings in the metropolis, as yet no effort has been made to entice the public to declare its intentions in this respect, as far as the new Opera House on Lexington Avenue is concerned.

Truly, one may not deny that Oscar Hammerstein's treatment of the public in matters operatic is characterized by a Catholic fairness that will undoubtedly be fully appreciated when he does elect to ask the public's co-operation.

"First, I must know just what I am to give," Oscar told the writer the other day, "and with whom I shall give, before I can ask any one to subscribe."

Oscar Hammerstein's Illness a Vital Matter at a Period of Unusual Operatic Activity

By ROBERT GRAU

Think of that! The man that gave us, unpledged, Tetrassini, Gardé, Bonci, Zenatello, Renaud, and a dozen other stars now famous, but who came hither unheralded, hesitates to invite subscriptions for the actual seats and boxes, while others, whose plans are far less definite, are asking and getting not only subscriptions, but donations as well.



White, N. Y.
RICHARD CARLE, CHERIDAH SIMPSON, DOROTHY WEBB AND WILL WEST IN
"THE DOLL GIRL."

I may be wrong, but at the risk of appearing unduly optimistic, I venture to predict that when the time does come for this public to demonstrate its attitude towards Mr. Hammerstein's newest undertaking, it will be found that his achievements at the Manhattan Opera House will not be forgotten. One must mingle with the opera goers themselves in order to comprehend how Oscar Hammerstein is regarded by the paying public. Yet, as has been his wont, the impresario goes on erecting new opera houses and involving himself with vast risks without the slightest

SIDE

advance aid from the public he has so well served.

From Oscar himself nothing can be learned as to the singers or the operas that are to constitute the basis of his prospectus which, in the very nature of things, must very soon be revealed to an expectant music loving people—but this reticence has not prevented some interesting negotiations from becoming known on the musical "Rialto."

These may be but rumors, but there is everything to indicate that they do emanate from authoritative sources, and up to now are chiefly of interest in disclosing the real character of the enterprise which has undergone a complete change since that day when the wizard of Long Acre Square announced that the new opera house would be devoted to opera in English at prices about one-half of the scale prevailing at the Metropolitan Opera House.

"But I am not a machine," says Oscar; "I built the Manhattan Opera House as a sort of Drury Lane, and the sensational success of *The Whip* there reveals to me what would have been the outcome had I not altered my mind and inaugurated it as an opera house; in fact, as well as name."

With Hammerstein, grand opera is a passion. He has already lived to see all of his opera houses prosper under other managements than his own. Will history repeat itself with the latest combination of bricks and mortar, erected in 1913 on New York's great East Side, and generally conceded to be the best location possible for an opera house intended for the people and not solely for society?

The aforesaid rumors indicate that \$5 a seat opera is to be meted out at the Lexington Avenue institution. Basoni, said to be the leading conductor, would not identify himself with anything of a secondary character. I recall when Basoni was offered \$1,000 a week at a time when Toscanini could have been had for half that amount. Then we know that negotiations are in order with Madames Melba and Eames, either of whom would refuse absolutely to sing at popular prices in a city where opera at higher prices was maintained.

Also, it is definitely stated that M. Renaud has been engaged, and lastly, and most important of all, we hear that the great Anselmi is to come. I have always wondered why the Metropolitan directors have overlooked Anselmi, and other than myself could not understand why, when Caruso was forced to capitulate during two successive seasons, Anselmi was not brought here instanter.

If it is true that Oscar has signed Italy's greatest tenor, I can promise the public a revelation. We shall soon know.

HAND PROPS

IT is only in every-day life that inanimate things are considered perverse; on the stage, the apparently mute paraphernalia of existence comes into its own and speaks a various language. To a player, the news from London that Mr. Martin Harvey has discarded the riding whip which Petruchio has been wont to brandish, appears of more importance than a column of Balkan dispatches. Petruchio without the whip! It is an act of daring like any other.

In the matter of hand props generally, it is so much easier to add than to subtract. Our Petruchio may have worn a blue flower to give him courage in his wooing. If this, upon a really supreme occasion appeared appropriate, let him never afterwards come on without it. The audience has a greater interest in props than players imagine; it likes to know that Jack Rance has the cards, and has them carefully wrapped in a large white handkerchief (prop within prop) and well bestowed. There are other packs floating about, but alien hands have defiled them, whereas the pack in the handkerchief partakes of the gambler's individuality. His own cards would have stood by him!

Apropos of handkerchiefs, they had a pretty way of carrying them in Shakespeare's day, folded in four and lightly suspended from the exact center. Hedda Gabler and Mrs. Tanqueray may crumple any number of them, but the "lady of Illyria" must carry hers lightly, decoratively through the play. There was a Hamlet once who tossed one over his head with the swift sweep of a mortal who has finished with the world. Instantly thereafter his sword flashed and the battle was on. There was one person in the audience, rather a young chiel to be taking notes, who remembers nothing else of his performance but that single backward sweep of the arm, that really superb gesture of finality, and the humble prop that bore the

brunt of it, that accentuated it, and gave to it the pathos of the irrevocable. If he plays Hamlet again, and there is some talk of it, will he toss the world away with the self-same grace and witchery? It would be painful to find it otherwise.

There are some plays in which the props have it all their own way, and one of the most charming plays of yesterday, to-day, and forever—Lady Windermere's Fan—seems to have been written for the very purpose of showing us their importance. Apart from his dialogue, to which Time is adding a new charm, Wilde brought a rare and special gift to the theater. He decorated his stage, fitting his characters each to the niche it was destined to occupy, as of old before the art was lost, the workers on the Taj set their many colored jewels into marble walls.

Christabel's room in Coleridge's poem is said to be the loveliest room in poetry, but is it? Doesn't Lady Windermere's drawing-room, that faintly colored pastel of the stage, run it close? There is a table down right (left it would be there) with roses. It sounds like the opening line of a magic recipe. Into this room Lord Darlington comes to fight his difficult battle. It is the vantage ground from which he has learned to look at the stars. There Mrs. Erynnie takes leave of her daughter. Between these two wonderful expressions of the human spirit, conventional ignorance, stupidity, and inhumanity pass through the delicate atmosphere, are isolated in it for a moment, like flies in amber, but the room survives these incursions, clears itself miraculously, and settles back into its confident beauty again. A room worth arranging! Wilde brings in all the props, but his supreme feeling for them is best shown in the final disposition he makes of the Fan. What prop was ever so beautifully revenged as that one was when he gave it to Mrs. Erynnie?

The emotional power of props is perhaps best understood by the French school, but it is occasionally given to us here in a blinding flash. The shabby hand-bag Miss Helen Ware carried in *The Third Degree* was a marvelous prop. Something of its power to hurt us we gave to it ourselves, but most of it was derived from her—a psychic overflow.

The power to make such things expressive is one of the last refinements of the player's art. Mighty, indeed, is the impersonation that reaches beyond the character to invest the sword, the ribbon, the rose, with the attributes of individual life. "Tis true, there's magic in a web of it."

BONNIE THORNTON.

STUDENT OF SHAKESPEARE

(From *an Exchange*.)

The office boy sat in the corner, busily engaged in reading a book. Strange to say, it was not "The Adventures of Bunco Jim," "Daisy Dean, the Demon Detective," nor even a thrilling narrative of more or less correct life on the plains. He was reading Shakespeare.

An expression of peace and joy was on his face that caused those who knew him to wonder if he had at last experienced a change of heart. His eyes sparkled and his whole expression was one of happiness. Finally he turned to a worker at another desk.

"Say, Jim," he said, "I've got a question for you. Did you ever read Shakespeare?"

"Yep," was the reply.

"And d'yer know what he talks about?"

"Yep."

"Den maybe you can help me."

"What is it?"

"Well, I want to know which was de man, Romeo or Juliet?"

BRITTING'S OLD PLAYBILLS

ONE of the best and most famous eating houses in Greenwich village, which is losing many of its quaint and historic landmarks, passed away with the discontinuance of Charles A. Britting's restaurant in the triangular "square" known as Jackson Park.

For forty years Mr. Britting has catered to the neighborhood, and many notables found cheer at his hospitable board, among them some of our most famous histrions of the past. A feature that helped make the establishment famous consisted in the great collection of playbills, autographs, and signed photographs of celebrated comedians and tragedians. The history of the early New York stage was contained in these documents, which covered the walls from the ground almost to the ceiling.

Collectors of New York dramatic material have carried off varieties which graced the walls of the little restaurant on Horatio Street in ample packages. Always gratis, however, as Mr. Britting never sold a playbill from his restaurant. One of the "finds," the rarity of which he did not realize at the time, was a playbill of the old Nassau Street Theater, the first amusement house in New York, which had any measure of success. This bill was sold recently to a New York collector for \$100. It was small and preserved in a gilt frame, and bore the date November 12, 1753. In old-fashioned type, it stated that:

Closing of Famous Old "Greenwich Village" Eating House Ends Famous Exhibit

"By a company of Comedians at the New Theatre in Nassau Street, this evening, being the 12th of November, will be presented, an Historical Play called King Richard III., to be added, the Farce, The Devil to Pay. Prices, Boxes, 6 shillings; pit, 4 shillings; gallery, 2 shillings.

"N. B.—Gentlemen and Ladies that choose Tickets may have them at Mr. Parker's and Mr. Gaine's printing office. To begin at 6 o'clock."

Particular attention attaches to the bills in which figure the names of Forrest, Edwin Booth, Lawrence Barrett, Charlotte Cushman, Joseph Jefferson, and George Christy, of minstrel fame. In a bill dated July 9 and 10, 1866, one finds the first mention of Clara Morris, who appeared as Moke's wife, in Narcisse, at Crosby's Theater, Chicago. It was not an important role. She was then on the threshold of her career, before she achieved the success which she owed in part to the late Augustin Daly.

The collection is especially rich in minstrel show playbills. Mr. Britting has been on intimate terms with many of the old-time minstrels, and several years ago many of them made it a point to gather in the little Greenwich Avenue restaurant to talk over the good old days. Among these bills are those of Billy Birch, George Christy, Ephi Horn, John Sabine, and others, and in addition, they are represented by curious daguerreotypes and signed photographs. To the widow of Billy Birch he is indebted for many of his most valued treasures. Then there was "Coal Oil Johnnie," or John W. Steele, who got his nickname from the fortune in petroleum, which his mother made in Pennsylvania.

Buffalo Bill appears as a "celebrated adept" at the Bowery Theater in September, 1877. There are several bills of the famous Ravel's Family, who appeared with great success at Niblo's Garden in 1866, and several years afterward. A long forgotten theater is Robinson Hall at Broadway and Sixteenth Street, advertised as "the coolest theater in New York" during August, 1875.

Among other reminiscences of the stage is the skull of a dog presented to Mr. Britting by Joseph Jefferson. It was saved from a fire in a Louisville theater, and is the skull of Jefferson's original dog "Schneider." With the gift is a charming autograph of the popular actor.

BACK OF THE CURTAIN

THE Doll Girl has wit and tunefulness, beautiful settings, the weary mirth-making of Richard Carle, the vital grace of Hattie Williams, the rapid tempo that is a third of a musical play's success, thorough rehearsals, everything necessary for metropolitan success save one—a sense of proportion. The train was too small and the Cupid too large.

38

John Drew regards the trio of Barrymores as his spiritual children. It was as entertaining to watch him watch his nephew, John Barrymore, from an upper box the second night—he was there on the first night, too—as it was to witness the unfolding of Believe Me, Xantippe. Parental pride shone from his face and kept his silver-shaded mustache a-quiver with smiles. The audience saw what the proud watcher in the upper box may not have so clearly discerned, that the younger comedian grows more like the elder, in methods and appearance, with every season.

39

Beauty and popularity contests among actresses are becoming passe. Why not open a competition of the most bewitching of feminine players? My hand would hover long over a ballot for William A. Brady's daughter, Alice, whose witchery is as unstudied as it is effectual.

40

I heard this in a manicure parlor from a distinguished citizen of a town on the Western circuit:

"No, my dear. Don't let 'em fool you. Yes, cut 'em square across. That's right. Nat Goodwin ain't married to Maxine Elliott. I know him. He's showed in our town and he wan't married to Maxine Nothin'."

41

Maude Odell, before resigning her hotel at Beaufort, S. C., to the care of her brother and mother, engaged a chocolate-colored porter, who had come from service in a New York apartment house.

"Nothing doing in apartment houses in the Summer," he told her. "October is the domineering month for leases. If people takes an apartment in the Summer they always wants a secession."

42

With the advent of The Family Cupboard died the adage, "One-half the world doesn't know how the other half lives." There is no more mystery. Plays are seeing to that.

43

They're growing a new vegetable in the Courtenay gardens at Wistaria Lodge, Harrison, N. Y. Farmer Courtenay and Farmeress Harned-Courtenay thought they had grown every vegetable in their gardens known to the horticulturist and permitted in the temperate zone until Hartley Manners paid them a visit.

"Quite so," he said, appraising their onions and tomatoes and squash. "Excellent, without doubt, but why do I see no marrowfat? I haven't eaten any marrowfat since I left England."

Hasty consultation of the dictionary when their guest had gone. Hastier consultation of the seed catalogues, and by the next mail order the lack was reme-

died. The rich, juicy peas have been added to the list and the Courtenay gardens now claim completeness.

Mr. and Mrs. William Courtenay have returned from a visit to the bridegroom's former bachelor home at Athol, Mass., whither they journeyed by motor.

Their appearance there was the cause of many explanations by Mr. Courtenay, who, when Miss Harned paid the neighborhood a visit as the guest of Acton Davies and the critic's aunt, last year answered the queries of the inquisitive natives by telling them the lady with the fair hair was Nellie Melba.

Howard Fay, confided by means of the United States mails his corporeal woes while playing Bub-



AH, THERE! MAUDE ODELL AT BEAUFORT, S. C.

bles in Seven Days, in Canada. This is the comedian's latest plaint, received by Enid May Jackson, leading woman of the Greenpoint Theater, of Brooklyn:

DEAR LADY.—Thank your stars that you are not in this part of the world, for there is a centenary—whatever that means—and I am paying most of the bills.

For instance, I couldn't even get into the lobby of one of the hotels, so I pranced me to a boarding house and engaged me a room, for which I paid in advance. When I came in, tired and pining for sleep, lo, no sheets. Me to the landlady thus spoke: "I would like some sheets." She flung a pair at me and replied: "Certainly, young man, but you'll have to make the bed yourself, as I ain't got time to do it. Centenary comes once in a hundred years, and you may bet I ain't goin' to miss nothin'. Be picture me making beds. Discovering there was no towel, I forged (if that's the word when searching for linen), and was reduced to cutting up a stray sheet and providing myself for the week with portions of its anatomy draping my towel rack.

This is not the worst. Meals were curtailed, as this will show. At dinner in the hotel I paid a dollar for

what had cost fifty cents the day before, and when I remonstrated with the waitress she gave me the answer:

"My God, you don't expect soup and ice cream on a centennial week, do you? You're lucky to eat at all."

It's a great place to reduce flesh and peacock, Canada.

Madame Harriet Labadie sends greetings from her Summer home, The Pine, at Thousand Island Park, where she will remain until Sept. 15, being, of course, one of the audience of loyal Claytonians, who gave May Irwin godspeed last week, when she set forth from her home town for the long transcontinental tour, from which she will not return until next June.

A glimpse of Hollis Cooley, employed in melting away a portion of his lost hundred pounds, invited Susanne Westford while paying a visit to Great Kills, Staten Island, where the once mountainous Mr. Cooley resides, to this narrative.

"It was a day of August heat, devastating to all nature. A man was seen making his labored way along a lane. A monkey crouching upon his shoulder weighted him with further responsibility. A pretty child with wistful eyes trudged at his side. The scene set the milk of human kindness flowing in one generous bosom.

"Stranger, this is a frightful day. A mosquito's rest and a cooling drink will repair your wasted frame."

"The stranger turned ferociously upon the world be host and roared: 'Who the blanket blank, and then some, are you that you dare offer me charity, and who the dashed, dashed, dash do you think I am? This child whom you dare to look upon with pity is heiress to all these acres. You blanket blank! I am one to whom Klaw and Erlanger and Shubert often doff their hats. I am Hollis Cooley, trying to lose my flesh!'"

Lillian Russell writes to her sister, who had said: "If you have to climb the highest peak of the Himalayas, see Nijinsky dance."

"I've seen Nijinsky dance," writes Miss Russell. "You are right. He is artistic. In fact, he is so artistic he doesn't do anything but pose."

Wilbur Brown spent the Summer at North Dummer, in Pennsylvania. He says it reminded him of Broadway, because it is so different.

Mary Shaw sent greetings to the Gamut Club, of which she is president, from Wolfboro, N. H. The Gamut Club replied: "Incomparable president, we are now one hundred fifty."

Josephine Victor, leading woman for Leo Dietrichstein, and a recruit in the Belasco forces, has occasion to step from what purports to be her cottage, to make her entrance on the stage in the Dietrichstein forces. She received a welcome taste of the atmosphere with which Mr. Belasco surrounds his theatrical family when she discovered that the spot where she waits to make her entrance was furnished as a cottage room.

"To make you feel at home and natural," said the Governor. (Continued on page 9.)

THE FIRST NIGHTER

John Drew Again in Shakespearian Comedy—"Adele" Scores a Hit at the Longacre—
"Kiss Me Quick"—New Hippodrome Spectacle—Comedy Theater Opens Season.

"ADELE"

Musical Comedy in Three Acts; Book by Paul Herve; Music by Jean Briquet; English Version by Adolf Philipp and Edward A. Paulson; Staged by Ben Teal; Orchestra Under the Direction of Arthur Weid. Produced by New Era Producing Co., Inc., Longacre Theater, Aug. 28.

Bapse Charles de Chantilly Hal Ford
Baptist Priests Clifford Kent
Baptist Parson Daniel Bangs
Alfred Priester Harry U. Bradley
Jacques Michael King
Louis Papinot H. H. Barish
Gaston Scully Henry Ward
Armand Cartouches Charles Free
Francois Edward Worcester
Terry Natalie Alt
Madame Myriamne de Neuville Georgia Caines
Nobles Ruth Bradford
Violette Jane Hill
Germinaline Bertie Bassett
Gabrielle Grace Wilson
Austine Jane Warrington
Therese Rosalie Richmond
Pauline Helen May
Henriette Edna Dodekowitch
Georgette Alice York

A favorite managerial maxim has again been smashed by the latest offering at the Longacre Theater, where a quiet, dainty, clean-cut, if not altogether unexceptionable performance went successfully over the boards Thursday night without an army of show-girls, without an exhibition of audity, and without the antics of the haw-haw comedians.

The things which insured the success of Adele are summed up in good acting, fairly good singing, a consistent farce, excellent scenery and costumes, with last, but not least, a good deal of melody.

The same combination of names which made Alma made Adele, except that Edward A. Paulson figures with Adolf Philipp as the adapter. Alma was a lady of much experience in worldly affairs whom everybody was asking for her telephone address. Adele is the dainty daughter of a rich wholesaler in olive oils and sardines, a pure type of bourgeoisie innocence as seen through French spectacles.

What happens to Adele in the original version is toned down to a moderate degree of playful piquancy by the discreet adapters. She loves Robert but marries Charles, who is a baron. Charles marries Adele, but loves Myriamne. The piquant tang of this complication may be appreciated when it is understood that everybody is anxious for the marriage except the prodigal Charles. It is to be a sort of marriage of convenience, not exactly a trial marriage, but something close to it. They will separate at once, there will be a divorce, and then Adele will marry Robert, Charles will espouse Myriamne, and all will be happy.

So on the night of the ceremony, all parties staying at the same hotel, Robert agrees to see that "appearances" are not violated while Charles and his wife are alone, by calling out "coo-coo" at intervals during the night, while Myriamne agrees to keep Charles reminded of a greater love by singing the Torrero's song in her room below the bridal chamber.

There is a strong spur to interest and an ample suggestion of fun when Charles surprises Adele in a mass of lacy lingerie, and they suddenly have revealed to them a hitherto unsuspected bond of mutual interest.

Within the aforementioned lines of delicate discretion we witness increasing bursts of ardor between Charles and Adele, rendered in a charming duet, while from vague realms of space in the circumambient atmosphere of amorous moods comes the admonishing "coo-coo" of Robert and the bodeful strains of Myriamne's voice uplifted in the "Song of the Torrero."

Well, you simply have to laugh and enjoy yourself while these things are going on, and you follow the proceedings with quickened pulses and a sense of keen expectancy to the point where the chivalrous Charles escorts the—I should say—rather sickle Adele to the door of the bridal chamber and presses a good-night kiss upon the lily white hand which she extends to him through the opening.

The next act is the hotel garden, with Robert discovered asleep on a bench, still "coo-cooing" aloud in his feverish dreams. He is presently joined by the airy Myriamne, and by and by Charles and Adele are revealed in loving confab over a dainty breakfast. Need I say more—except that Robert and Myriamne take revenge on the two recipients by marrying each other?

The book is quite clever and the score is melodious, though it will probably not have the widespread appeal of Alma. It is, generally speaking, thin, tinkling melody with very little substance and body. It boldly appropriates a dozen once popular themes and freshens them up by new turns and twists. The composer deserves commendation for exercising discrimination in selecting his material. The same fault of a weak orchestration, which militated against Alma, is evidenced in Adele. The one song number, "Adele," on which the management depends to carry the fame of the piece throughout the land, will hardly rival the Alma song, in spite of the tiresome repetition to which it was subjected.

Miss Alt, who sings the title-role, is a charming young ingenue with a sweet voice of limited range and a nice personality.

The artist of the production is Georgia Caines, who has never been known to display more grace, coupled with a genuine comedy spirit, and whose expression and every movement, from her winks to her walk, denote the accomplished comedienne. Messrs. Danforth and Welford are capital as two eccentric fathers and rivals in business, and Mr. Ford acquits himself admirably as Charles. Edith Bradford has not much to do, but she does that little well.

"KISS ME QUICK"

Farce in Three Acts and Prologue, by Philip Bartholomae. Forty-eighth Street Theater, Aug. 28. Philip Bartholomae, Producer.

Gladiola Hunter Helen Lowell
The Gardner J. V. Embree
Billy Hopkins Frederic Santier
Edward Hunter Richard Taber
Bailey Robert Kelly
The Butler Charles Ashley
Mabel Hunter Emily Callaway
Louise Drew Louise Swift
Mary Hastings Clara
Milton McGilheany Lottie Briscoe
George Eddie Harris
Joe Randall Arthur Aylesworth
Ola Primrose Edna Dodekowitch

In this farce Mr. Bartholomae rides to a fall. Opinion about the New York critics may justifiably differ, but in this instance their radical non-conformance with the reputedly favorable verdict passed upon his farce by the Boston reviewers last month is not to their discredit. Kiss-Me-Quick is a tiresome and inconsequential production which would barely do credit to college boys. The author had a good idea and he is clever at drawing characters. There was promise of novelty when the curtain rose on the prologue and discovered Helen Lowell, as a rich and eccentric maiden lady who has published a best-seller, talking familiarly to the audience about the events to come—the sort of thing so well done by Chorus in *The Yellow Jacket*. But "subsequent proceedings interested us no more."

Mr. Bartholomae showed in the course of the evening that while he has occasional inspirations and a knack of characterisation, he is not inventive, resourceful, nor ingenuous. He lacks skill of contriving situations and suffers his characters to talk his audience into a state of anesthesia.

Miss Lowell's character, that of a typical literary bluestocking with many facets of idiosyncrasy and a languid sense of aristocratic toploftiness, is not only well conceived but is capitally portrayed. So is that of Joe Randall, a poor moving picture actor, in the hands of Arthur Aylesworth. Several of the minor characters are likewise entertaining and apparently matched red-hot off the griddle of real life. The impression created by the sum total of the performance, however, is not satisfactory. There are incidental scenes which amuse, and a part of the audience was kept laughing continuously; but it is one thing to create laughter and another to write a successful farce. Mr. Bartholomae has not, this time, combined the two.

Perhaps, by reducing much of the dialogue to actual happenings, the piece might be nursed into a convalescent state, since it contains considerable material that seems worth the trouble.

The action revolves around a moving picture actor who brow-beats a couple of youngsters to pass him off for a great Russian singer on their eccentric maiden aunt. The aunt is an emotional chameleon who changes her costume with her moods and accepts the modern *Fitsalitatem* at their appraisal as a new toy, during which she promises to become his wife. The actor is placed in a number of embarrassing complications toward his sweetheart, Ola Primrose, for whom alone he is playing the game, but most of the complications lack the element of novelty. The cast in the main is excellent.

"MUCH ADO ABOUT NOTHING"

Comedy by William Shakespeare. Empire Theater. Produced by Charles Frohman, Sept. 1.

Don Pedro Frank Kemble Cooper
Don John Frank Elliott
Claudio Fred Eric
Benedick John Drew
Leonato Henry Stebbens
Antonio Sydney Herbert
Balthazar Niggy Barry
Conrade Edward Longman
Borachio Edward Longman
Friar Francis Bertram Marchant
Dogberry Hubert Drues
Verges Malcolm Bradlee
A Sexton Walter Soderling
Gatecake Rexford Kendrick
Seacole Murray Ross
A Boy Annie Francis
Hero Mary Boland
Beatrice Laura Hope Crews
Margaret Florence Harrison
Urula Alice John

At last we have Mr. John Drew again in sock and buskin! His dress-suit intermezzo is at an end; the lounging air, the vacuous "Ah there" air, the indomitable sang froid of the blasé boulevardier has given place to the mobility of Shakespeare, the cadenced lines of classic comedy, and the cock-sure spirit of Benedick, who would be shot at

like a dead cat in a bottle if ever he fell in love.

We have always admired Mr. Drew in his dress-suit, though he has given cause to complain that there is monotony in sameness. We admire him even more in the classic railments and the gallant spirit that goes with it. Mr. Drew and Cordova both, singing plumes and swaggering foil, are well met. So are Mr. Drew and Shakespeare. The prodigal son has returned and come again into his patrimony. We killed the fat-tail calf with a becoming sense of the event. We applauded loyally, spontaneously, ardently. We would have more of him in Shakespeare, in whom alone there is salvation for the good actor—and, let us hasten to add, Mr. Drew is that.

Though we could wish for a little more bounce, just a little more of the cock-a-whoope spirit of the soldier as well as courtier, you cannot deny him distinction, the personal note, the art, for classic comedy and the versatility of the accomplished ladies' man, whatever the period, scene, or environment. He has that splendid sense of comedy that expresses itself in a grave deportment and a solemn countenance—at first the indifference of the avowed woman-hater, then the pique of wounded pride that Beatrice should describe him as the prince's jester, "a very dull fool," and gradually the transformed bachelor turned into an ardent wooer, who writes bad love madrigals to his mistress' eyebrows.

Yet must we add that we have seen this comedy done better. The rank and file of the cast has not been permeated deeply with the spirit which spires Shakespeare. The tendency to modernise and turn into prose what is essentially poetic, only emphasises the lack of training among modern players in the essentials of the standard drama, particularly the delivery of blank verse. The exceptions are Frank Kemble Cooper as Don Pedro and Sidney Herbert as Antonio. Hubert Drues' Dogberry is excellent, but his impersonation would gain much by a judicious application of facial make-up to give a grosser aspect to the character. There is a direct contradiction between one and the other.

Laura Hope Crews is in the main charming as Beatrice. Her vivacity has an infectious quality, and with a little more experience in the part she will give a good account of herself. Her interpretation needs broadening to give it distinction, and her enunciation which is fairly distinct, will gain by deliberateness and care. Her voice is deficient in richness and tone color—in other words, rather light and childish. In modern comedy this will pass muster. In standard comedy it is a defect.

Frederick Alden is too effeminate to be uniformly interesting, but Miss Boland as Hero was charming and withal voluptuous—perhaps a little too voluptuous to realize to a perfect degree one's mental conception of the naive maiden so easily maligned by the tongue of slander. Frank Elliott's Don John was distinctly colorless and of mere transient interest, while Henry Stebbens' Leonato was only fairly good. Malcolm Bradley was capital in the role of Verges.

The comedy is well staged, and while the production is by no means epochal, it is sufficiently excellent to merit a prosperous career.

"HER OWN MONEY"

A Play in Three Acts by Mark E. Swan. Produced by Winthrop Ames at the Comedy Theater on Sept. 1, Under the Stage Direction of George Foster Platt.

Lewis Alden Sydney Booth
Mary Alden Julia Dean
Tommy Carr Ellen Mortimer
Tommy Hasleton Ernest Glendinning
Harvey Becker George Hassell
Clara Beecher Beverly Sanguinet
Rhoda Maud Durand

A certain amount of interest attached to Her Own Money from the fact that it was a play by an American author produced by Winthrop Ames in a Shubert theater. Before a critic had seen it, considering the attractions Mr. Ames has offered in his own theaters to a limited class, this appeared to be a "mere" play. At the opening, it proved to be a disappointment.

Mark Swan had a salable idea when he wrote Her Own Money. It was, briefly, that a wife should be as independent of her husband financially as a business man is of his partner. He chose the situation when, after years of saving from the small amounts doled out to her, Mary Alden finally loaned her capital of \$2,000 to Lewis Alden, her husband, through a friend. Alden's unexpected discovery of the ruse brought about a quarrel between the two which resulted in their separation. A year later, after the wife had proved her business ability on a Long Island chicken farm, and the husband had found that he could not live without her, he returned.

Mr. Swan did not exaggerate, unless it be stretching a point to say that husband and wife would separate because of a quarrel over money matters. More foolish excuses are given in the divorce courts every day. Mr. Swan kept the figures down with reason. This is a situation that might arise any day in the home of the ordinary middle-class family. It is a fact that the

average wife would appreciate some scheme, like that which solved the difficulty in the play, of financial independence for both husband and wife through a common deposit from which either of them could draw at will. But with all this granted, and many other good points in the play, such as the staging by George Foster Platt and the acting of a splendid cast, Her Own Money fails to satisfy. It has a conflict in ideas that moves forward to a crisis, but never grips. It just misses being a drama.

It would be unfair to the author to say that the question might better have been discussed in a *Ladies' Home Journal* article, but one was almost tempted to say that at various points of the play the continual wrangling about money "got on one's nerves." Mr. Swan insisted on talking about the question from so many different angles that it grew wearisome. The play should have had much more variety. There were the Aldens who quarreled about money matters, the Beechers in the next apartment who wrangled about money, and Mildred Carr and Tommy Hasleton, the lovers who also had differences of opinion about who should handle the purse strings. Rhoda, the negro servant, had separated from her husband, so that every one of the seven characters had ideas that interfered with his or her own happiness. A redeeming feature was some very good comedy on the part of Tommy, but that was shut off in the second act, and resumed only weakly in the third. The quarrels of the Beechers were also treated from the comic angle, and at times they were ridiculously funny, but they could not relieve the gloom. In fact it had settled down so that even the short and cheery third act with the setting of an idealized chicken farm where the Aldens and the young lovers made up their differences, failed to cheer us up.

The production was an artistic success, so far as staging and acting could make it. Every detail of the setting gave it distinction without taking away any of the realism of a New York apartment. The last act picture, with the chickens on the lawn, was beautiful.

Julia Dean has improved on her technique since the days of Bought and Paid For, and she still has the sincerity which goes into good acting. The dramatic honors of the performance went to her. Sydney Booth as the husband, and Louise Grassler, who went in to take Ellen Mortimer's place as the girl lover for two performances, were satisfactory in two stilted roles. Ernest Glendinning, George Hassell, and Beverly Sanguinet furnished capital examples of comedy acting that add to their present reputations, and Maud Durand is all that could be desired as the colored servant.

"THE MIDNIGHT GIRL"

Parisian Vaudeville in Three Acts by Paul Herve; Adapted for the German-American Stage by Adolf Philipp. Music by Jean Briquet and Adolf Philipp, at Adolf Philipp's Fifty-seventh Street Theater.

General Chamber Emil Berlin
Lecille, his wife Miss Dorset
Lieutenant Francois Ernst Naumann
Pierre Flora Arndt
Gimblette Marie Serial
Clarisse Liane Eckert
Gustav Criquet I Adolf Philipp
Gustav Criquet II August Meyer-Eigen
Gustav Criquet III Ernst Werner
Hector Leopold Schmid
Helene Pomm Gretz von Maybor
Giuseppe Cleofantini Hans Dobres-Kiesling
Madame Benoit Otto Meyer
Professor Benoit Karl Steinbacher
Maurice Beauchamp Marie Werner
Germaine Jacob Brust
Alfons Fred Wiene
Charles Albert Klein

With every seat of the cheerful little playhouse occupied and every occupant an enthusiast and personal well-wisher of that popular amusement caterer of the German East Side, Adolf Philipp, the first night of the season was a veritable triumph for the enterprising and indefatigable manager and his forces. The Midnight Girl can safely be pronounced the biggest all-around success ever scored by Mr. Philipp. It is vulgar, but good art saves it from vulgarity.

The story, with its adroit complications has a tincture of novelty which justifies the prediction that it will hold its own to the end of the season with unabating drawing power. It deals with the adventures of Gustav Criquet I, a wealthy bachelor who lives in the provinces of France, and who is a frequent visitor to Paris. In order to get there he tells his sister and friends that he was nominated as a Deputy of the French Chamber. It so happens that the Socialistic Leader of that body bears the same name, and this forms the thread for the complicated situations. On the day during which he is assaulted by Giuseppe Cleofantini, a cabaret singer and his rival for the favors of Helene Pompon, the Midnight Girl, it so happens that the Deputy happens to meet with violence in the Chamber. It is therefore natural that his provincial neighbors should labor under the belief that all this happened to their friend. He sustains the delusion and with the introduction of a third Criquet into the action it can readily be seen how

confusion worse confounded piles up. The *Midnight Girl* enters early in the play as a nurse, having decided to reform and lead a quiet life, answers an advertisement and is engaged to nurse the bachelor. The bachelor, however, has met the *Midnight Girl* at a Cabaret performance and this makes for a series of pretty love scenes and humorous incidents.

The music recalls the more or less tantalizing melodies from *Alma*, *Where Do You Live?* and is, therefore, not calculated to attract special attention as a novelty. Staging and costuming are a credit to the management, and there is not a single member of the cast that deserves aught but commendation.

Mr. Philipp's *Gustav Criquet I* is in his happiest mood and in *Grete von Mayhof*, who plays the *Midnight Girl*, the little theater is enriched with a veritable acquisition. She possesses great personal charms and acts and sings with a refinement that makes the character—which in the hands of a less discriminating artist, might easily be marred—quite lovable and appealing. *Grete von Mayhof* is a Berlin favorite and Monday night was her initial appearance here. Her popularity in New York may be considered assured. Noteworthy are also the Lieutenant Francois of *Fiora Arndt* and the really exquisite comedy of *Bernard Naumann* as *Pierre*. The old favorites, among them *Hans Berla*, did excellent work. The performance ran as smooth as if it were the fiftieth instead of the first of the season.

"AMERICA"

An Entertainment at the Hippodrome Presented by the Messrs. Shubert Aug. 30. Conceived and Invented by Arthur Voegelin, Staged by William J. Wilson, Drama Written by John P. Wilson, Music and Lyrics by Manuel Klein.
 Nellie Haywood
 "Slippery Sam" Croker
 Lieutenant Frank Forsythe
 Captain Wilkes
 Vivian Phillips
 James Miller
 Eddie
 Eddie Martin
 Samantha Stubbs
 Jim Strong
 Detective Nichols
 Manager of Ponce De Leon Hotel
 Mrs. Beacon-Hill
 Miss Callier
 "Colonel" Phelps
 Professor Strutz
 Harold A. Ross
 Albert Froome
 William C. Reid
 Harry L. Jackson
 Maybelline McDonald
 Felix Haney
 Harry La Pearl
 Nellie Doser
 Jessie Baird
 Irene Ward
 John Foster
 Eddie Wren
 Percy Parsons
 Margaret Crawford
 Alexander Craig
 "The Colonel" Phelps
 John Foster
 Professor Strutz

Advance announcements led us to believe that the new production at the Hippodrome would exceed in magnitude all its predecessors, and expectations were realized. Though the music was dull, the jokes missing, and the villain who shouted his plans out over the big auditorium ridiculous, the spectacles were there, and spectacles are what we associate with the Hippodrome. The fifteen scenes were more pretentious as a whole, more varied, and much more attractive. There is small likelihood that the Shuberts will have to look for another entertainment to fill out the season, for its predecessors have been popular and this is better than any of them.

The prologue shows the landing of Columbus. Darkness, a quick shift, and the stage is transformed into one of the great modern railway terminals. Here begin a series of intermittent appeals to patriotic feeling in the display of national colors, military uniforms, etc., extending to the final curtain, which moves to the tune of "America."

Two of the best tricks of staging in broad effects come in the first scene, when girls suddenly swarm on the stage to form a big figure with their red, white and blue costumes. A quick change, and they resolve into an entirely different figure. The first scene also starts the semblance of a plot which concerns the plans for the fortification of the Panama Canal. The spy who steals them from Lieutenant Forsythe, the lieutenant who pursues, and accompanying figures appear in the many ensuing scenes, each with but a line or two for each appearance.

The scenes following include a New England farm, a levee at New Orleans, the flame at San Antonio, a street on the East side, the exterior of a New York hotel, a fire alarm, a fire in the East Side district, Panama, the Culebra Cut, Yellowstone Park, Ponce de Leon Hotel in Florida, a Pueblo in New Mexico, the Grand Canyon of the Colorado River, and the final big tableau in the Court of Honor.

The fighting of the flames down on the East Side, with the fire engines, the smoke, the buildings, and the rescues, was boldly conceived and splendidly executed. The scene before this of the East Side on a holiday occasion was also good from a scenic standpoint, but the dancing of a whole population to a turkey trot tune has been done before. A very similar effect was shown on a Broadway theater in the fall of 1912.

One of the interesting single features introduced during the latter part of the entertainment was a woodchopping contest between two men who were more marvelous than many, many dancers.

AT OTHER HOUSES

KNICKERBOCKER THEATER.—Mr. Frohman on Monday evening reinstated *The Sunshine Girl* at the Knickerbocker Theater preliminary to the commencement of its career at the Hollis Street Theater, Boston. Except for a few minor changes it is the same *Sunshine Girl*, with the same Julia Sanderow and the same comically effective Joseph Cawthorn that pleased New York last season and hopes to do so again for a little time this season and then begin its travels to one or two of the large cities in the East.

The PUBLICITY MEN

Milton S. Harris is handling the press work for *The Midnight Girl* at the Adolph Philipp Theater.

A letter head from the Gotham Theater in Brooklyn informs us that Pauline H. Boies is still the resident manager of that house.

Up at the Century Opera House the powers that be are issuing the *Century Weekly*. Rufus O. Dewey is the editor.

You might say that it was a unanimous demand from the Boston press that had resulted in the choice of William Bartlett Beynolds for press representative of The Conspiracy company, which opens there this month. But the matter of fact is that the Frohman office appreciated him without any help from Boston.

Kiss Me Quick, also, written and managed by Philip Bartholomaeus, was severely attacked by the critics last week. The next morning the papers carried a four-inch two-column ad with the write-ups in Boston and New York contrasted. Over the quotations was this line: "Is Dramatic Criticism a Science or a Joke?" Beneath was this motto: "If You Don't Laugh, Your Money Back."

It remains to be seen whether the two plays can be boomed into popularity against the verdict of the critics. Last year Bartholomaeus held Little Miss Brown, his farce, in the Forty-eighth Street Theater until the play was \$27,000 behind. Then he sent it on the road, and by the end of the season it had made up the deficit and cleared \$6,000. Now it is out again for the second season, with Madge Kennedy, Ned Sparks, Charles Stanley and others of the original cast.

Arthur Hopkins is getting a great deal of desirable publicity in the magazines. *Horror's Weekly*, in the second number edited by Norman Hapgood, contained Mr. Hopkins' impressions of the Comédie Française. The leading article in the new *Green Book* also bore the producer's name.

That "Casanova" hustler and versatile stenographer-author-actor, Clive M. Hartt, has now added another line of artistic endeavor to his already long list of accomplishments, and is at present connected with Hunter, Stark and Company, certified public accountants, where Mr. Hartt is learning the inside tricks of statistical stunts, as well as manipulating a 26-inch typewriter that turns out typewritten sheets almost as large as an ordinary window shade, crammed from top to bottom with red and black figures. Working an immense mill like this, with all the attachments, tabulating stops, computing apparatus, and this, that and the other new-fangled improvement, is somewhat different from slitting down before a little, common garden variety machine and spinning out "spool" stories or correspondence, as any one who has ever tried this work well knows.

Jumping from Polo Park to an accounting office, changing from a blazer coat and opera hat and putty nose to an office coat, and switching from juggling tennis balls to juggling figures, seems to be but an everyday move on the chess-board of existence as applied to this most eccentric and energetic little fellow, Clive Newcome Hartt, author-actor-stenographer-juggler-artist-bally hoo and—maybe—expert accountant and lighting calculator! Wonder what he will break into next!

After working all day, Al. Strassman is condemned to stand all evening, simply because there isn't room in the Cohan Theater to sit down. That's what it is to be press representative of Potash and Perlmutter. Strassman says that he is kept busy dodging requests from managing editors for seats. He has adopted a stock answer for use when he's cornered, that if the editors will buy seats he will gladly pay for them, but he isn't able to buy any himself for sooner than two weeks ahead.

Strassman will be out on the road in a couple of weeks, ahead of Milestones, going first to Philadelphia.

Kurt Eisfeldt, husband of May Irwin, preceded her short tour on the way to Boston town, and then dropped back to manage the company. He will probably shift to The Garden of Allah when that spectacle goes out, to be back with the company.

After a consultation, Edwin Waitecoat Dunn and George M. Cohan have decided to bill *The Seven Keys to Baldpate* as a "mystery farce."

Last week a paper carried a six-inch two-column ad for *The Family Cupboard*, with favorable phrases from the reviews of New York and Brooklyn critics. William A. Brady is carrying out a determination, expressed the day after the opening of the Davis play, that he would make it a success.

There is a novel advertisement in front of the Playhouse, said to have been brought from the Princess in Chicago. It is a display graphic, showing flash lights of the drama and catch phrases from the reviews, shown in rotation.

Robert Edgar Young is press agent for The Master Mind.

Audiences of Richard Walton Tully's *Bird of Paradise* who like the hula songs and other Hawaiian melodies may now hear them to their heart's content on the Victor talking machine. Announcement is made that the records are now ready. Which is rather good publicity.

The music of *Sweethearts* is also on the Victor records now.

The writer of "Cheer Up, Cuthbert" and "Tales of an Ex-Tank," Clarence Cullen, who is well known as an editor and special writer, will be in advance of Raymond Hitchcock, who goes on tour next month in the *Beauty Shop*.

Two years in Philadelphia have made Charles H. Brown willing to travel ahead of *The Typhoon*, which will open this month and continue until January, when Walker Whiteside intends to put on a new play. Mr. Brown has been press representative for the Lyric and Adelphi theaters. Before that he was with the Shuberts.



The idea on which Arnold Bennett's play, *The Great Adventure*, is based, seems to have an international vogue, though that Mr. Bennett is the originator of it does not follow.

Mr. Belasco is anticipating Mr. Ames's production with his *Temperamental Journey*, based on *Pour Vivre Heureux*, from the French. Meanwhile there was produced at Dusseldorf, Germany, a while ago,

Wilhel the Tailor, a comedy by Hans Mueller-Schoessner, which is based on a theme that reminds one of Arnold Bennett's play. The time of the action is that of Napoleon's mastery of Germany. Wilhel is a patriot and an outspoken one, wherefore he finds himself one day condemned to four weeks' imprisonment for *des meurtre*. His resourceful wife persuades one of his two apprentices to impersonate him in prison.

Wilhel himself goes into hiding in a closet in his own house, the secret being, of course, carefully kept.

Unfortunately, the accommodating apprentice dies suddenly in prison,

and is buried as Wilhel, with all the pomp

and ceremony and publicity due to a patriot victim of the conqueror. The third act

turns into wild farce. The tailor, who has disguised himself, hangs around his own

house and home until he compromises his wife, who is ostensibly his widow. He ends by marrying her again, claiming to be his own brother.

Theodore Roberts holds that he is not a vindictive sort; partly to prove which he has requested that all the attaches of the Ludlow Street Jail be invited to witness a performance of *Believe Me, Xanadu*, at the Thirty-ninth Street Theater. Mr. Roberts playing the part of a sheriff in that Western farce. Mr. Roberts avers that during his Spring few of the attendants would believe that he remained there for an artistic purpose, faithfully holding that he belonged to the Alimony Club and that alone kept him there. Mr. Roberts is anxious to exhibit the local color caught in that sojourn, hence his invitation to the jail attendants to come and see his acting. Concluding his characteristic note of invitation, Mr. Roberts said, "All life-size beings in the force are included, except, of course, the cockroaches."

Fred Schaefer springs the following as a conversation between a young lady and her car conductor as she is about to enter the car:

"Paradies!"
 "Jistaseckind. Isottit rightor."
 "Yotta havvitrreddy weyveritandear."
 "Dusid cartoppat Leventh?"
 "Howkinnit? Disima Ninthstreetcar."
 "Ogodness. Imondarongear!"
 "Itsgottasign onnit."
 "I allusfergter ferook."
 "I shudworry."
 "Lemme offrightaway."
 "Wurhabouton Leventh yuwannage?"
 "Corner of Broadway."
 "Wego asafars Broadwaytransfer."
 "Odengimmas Broadwaytransfer."
 "Heeritis, ladee."
 "Muchohigge."
 "Dommenkunnt."
 "Tellmewen wegitto thatstreet."
 "Orright."
 "Donchufergitt, now."
 "Steppins ide, ladee."
 "Thunnergrovim!"

The *Hayoel*, the morning after *The Doll Girl* premiere, gave axiomatic dignity to the effect that "not every composer of an operetta repeats his success—in fact, there are few who do." As a matter of fact, however, the contrary is true. Sullivan repeated his success time and time again; Johann Strauss scored one success after another; Oscar Strauss followed his success with *The Waltz Dream* with a greater one, *The Chocolate Soldier*; Lecocq repeated his triumph in *Girode-Girode* with *The Little Duke* and *La Fille de Madame Angot*; Offenbach composed half a dozen successes; Millocoeur scored repeatedly with *The Beggar Student*, *The Black Hussar*, etc.; Suppe duplicated his success in *Galathaea* with *Patinicia*, *Boeccio*, *Trip to Africa*, and others; Ivan Caryll has three or four successes to his credit—and so on down the line.

FRITZI SCHEFF BANKRUPT

Prima Donna's Self-Management Resulted in Great Loss

Madame Fritz Scheff on Aug. 30 filed a voluntary petition in bankruptcy, giving her liabilities at \$149,856.61 and her assets at \$74,925.76. The liabilities include a disputed claim of \$100,000 against her by the Meurs, Shubert, representing damages for alleged breach of contract. Other liabilities mentioned are: Henry Bendel, \$6,049 for gowns and millinery; M. D. John, Frankfort-on-Main, Germany, \$2,500 for linens; John B. Wilson and Son, \$2,000; E. L. Brady, \$2,100 on assigned claims of Sam Remick; Stern Brothers, \$1,026 for gowns; M. Whitmark and Sons, \$1,561 for royalties and rental of scenes, etc.; the Mutual Bank, \$4,000 on four notes discounted by it; Louise and Co., \$300 for millinery; Bass and Co., \$1,874 for jewelry; Plym and Co., of Washington, D. C., \$260 for tailoring, and J. and J. Blaser, \$445 for hose.

Fritz Scheff declares that she now owns only \$250 worth of wearing apparel. As liabilities of the Fritz Scheff Opera company, which the actress organized to produce *The Love Wager*, the following are listed: John Lund, musical conductor, \$225 salary; Claude Gillingwater, actor, \$200 salary; C. Morton Horne, \$834; Alice Galliard, \$161, and fifty show girls, \$1,354.

In addition to the half interest in her divorced husband's estate at Big Gap, Va. and the \$250 worth of wearing apparel, Mrs. Scheff's assets include:

Lee and J. J. Shubert, unpaid salary, on contract for 1910-1911, \$12,700; Fritz Scheff Opera company, salary due, \$4,319; money advanced to the Fritz Scheff Opera company in 1912, \$12,800, and salaries due and money advanced to *The Love Wager* company, \$16,744.

Mrs. Scheff's address is given as the Hotel Lucerne, Amsterdam Avenue and Seventy-ninth Street, and Nathan Burkman, of 106 Broadway, is her counsel.

FRAZEE GETS THEATER

Buy Other Interests the Same Night That Successful Play Comes In

The story has leaked out that the man who had a half interest in the Longacre Theater sold out on Thursday of last week, only a few hours before Adele swung in there as a big success. The house had been open only one week last Spring and two weeks this Fall, making only three weeks out of several months that it had harbored plays, and every one of these three weeks cost money. Evidently reports of the quality of Adele had not reached A. H. Fox, and two other men, Joseph L. Graf and M. L. Goldstone, who held half interest in the house, through the management, the New Era Producing Company, was absolutely sure of a "hit."

Pinney, who is a real estate man, and his two partners, according to the story, were a bit restless. Mr. Fraze made a direct offer to them to buy up their half of the ownership of the theater, and they accepted. It is not known exactly what the price was. The theater is assessed at \$600,000, and a report is that Mr. Fraze had to raise \$250,000, but theatrical men doubt that he had to pay the full price. At any rate he raised money sufficient to buy out their interest, and the papers were signed at four o'clock. A few hours later Adele opened, and present indications are that it will be there for months to come.

WANTS "MARY MAGDALENE"

Wealthy Woman in San Francisco Asks Lieder Company for Rights to Masterless Play

McKe Rankin is now in communication with the Lieder Company to determine whether *Mary Magdalene* can be secured for a tour of the West. He writes to the producers recently that a Mrs. Scott, the wife of a San Franciscan who is a wealthy merchant and director of the Panama Exposition, had been much impressed by the play and she wished to engage out a professional company in it.

Mary Magdalene, Maurice Masterless's dramatic story of the woman's conversion, has been the occasion for a great deal of discussion. It was produced at the New Theater in December, 1912, under direction of the Lieder Company, with Olga Metropole in the title-role, and accompaniment by the Russian Symphony Orchestra, but it failed. Despite the fact that this was the world's "premiere," and as such received wide publicity, many mistakes have been made since in reference to the play. Cable dispatches tell us about every so often that it has been produced in Europe and will be brought to this country. Only this summer Alan Dale wrote from Paris that he had seen the play at the Chatelot Theater and it had given him the shivers. He added that New York ought to see it.

The cable editor, however, can be forgiven, because they don't have time to go to the theater.

TWO THEATERS DOOMED

The site of the New York and Criterion theaters, on Broadway between Forty-fourth and Forty-fifth streets, has been purchased by a syndicate which will erect a giant hotel of 1,500 rooms on the spot at a cost of \$12,500,000. The sum of \$5,750,000 represents the cost of the site, of which Klaw and Erlanger receive \$3,000,000 cash, the balance being for five old houses adjoining on both sides streets. The two theaters will be torn down early in October and the hotel be completed by Dec. 31, 1914. The capital is almost all English.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramiro" Chicago Advertising Representative: Rhodes and Leisinger, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President
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SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carben and Regent Streets, and Shaw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

LEAVE IT TO OSCAR

The pronunciamento which has issued forth from the corner of Forty-second Street and Seventh Avenue as a forecast of the prospective HAMMERSTEINIAN season of grand opera at the new structure on Lexington Avenue and Fifty-first Street, soon to raise its walls skyward, is interesting, if not altogether enlightening. And for the following reason:

Of coloratura and dramatic soprano there is a plethora; but where are the mezzo-sopranos and contraltos?—those violas and 'cellos of the delicious vocal orchestra—the luscious throated warblers, without whom sopranos (both coloratura and dramatic) are like but so many brasses in the vocal orchestra denuded of its 'cellos and violas.

BUT HERE OSCAR is a man of infinite resources, of surprises so astounding that they resemble the coup d'état of a Napoleonic strategist. What may this most wonderful impresario not have up his sleeve to delight and astonish the metropolis he loves so well?

Contralti and mezzo-sopranis?—Has he, perchance, charmed the fair Louise HOMER with the siren song so peculiarly his own; and shall Broadway's loss be Lexington Avenue's gain? Or, will the great ERNESTINE, who once sang an incomparable Azzucena for him, ravish the ear, as only she can, in those marvelous arias from Samson e Delilah? Or, more marvelous still, will the greatest of all contraltos—that beloved of the French—MARIE DELNA, recross the ocean to show us a more superb conception of the Fides of SIEUR MEYERBER's Profete than this generation dreams of?

It is just possible, since the redoubtable HERE OSCAR has promised us the entire French repertory, that he will coax that mignon, black-eyed beauty, GERVILLE REACHE, back into the HAMMERSTEINIAN fold.

Come to think of it! During the educational season of opera at the Manhattan—that final season when the spirit of perversity and contrariety seemed constantly to hover over that ill-fated temple of the muses—there was a recruit—a form rather large and portly—a contralto from the less well-known opera houses of Marseilles, France—one MARGUERITA D'ALVAREZ.

But leave it to OSCAR. History's fair page has not yet been inscribed with the names of those young women whose operatic aliases will be AMNERIS, FIDES, OPEO, LA FAVORITA, ORTRUB and their

sisters. But HERE OSCAR is a master of the psychological moment, and to those longing to know, curiosity must wait upon patience. The time is not yet ripe; the veritable surprise will be—the contralto.

SUPPRESSING NAMES

We do not approve the flippancy with which our esteemed contemporary, the Paris *Intransigeant*, treats a recent performance of Faust in Montreal, Canada.

It seems that the stage-manager made a little speech between the first and second acts informing the brilliant audience that the impresario had decided to give his patrons a pleasing surprise by replacing the spinning wheel of Marguerite, which he described as a noisy and obsolete article, by a light-running, ball-bearing, noiseless sewing machine which would not drown the delightful song of the King of Thule.

So far the matter is unobjectionable. We may have some artistic scruples over seeing the venerable spinning wheel replaced by a sewing machine, but leaving that question to be settled by art purists who insist on harmonizing time and tools, we arise to rebuke our Parisian contemporary for its obvious injustice in suppressing the names of the firm of sewing machine agents to whom the performance was indebted for the innovation.

It seems to us that this is criminal negligence, since the name of the maker was shown in luminous characters and since it must have been an excellent machine to induce Marguerite at the conclusion of her aria to murmur enraptured: "This sewing machine is incomparable. Moreover, it costs only \$60."

Be it understood that we have seen this information nowhere save in the *Intransigeant*. We therefore hold it alone responsible for the willful suppression of the important facts referred to.

MILLIONAIRE TO WED ACTRESS

St. Louis society folk are getting ready for an event of more than common interest. Invitations are out for the wedding of Ewing Studebaker Reilly, of South Bend, Ind., grandson of one of the founders of the Studebaker Corporation, to Jessie Carter, daughter of Madame Nordstrom Carter, a singing teacher at the Kroeger School of Music and the Forest Park University, to take place at the Buckingham Hotel, Sept. 15.

Miss Carter is a member of the South Bend Stock company, and Mr. Reilly has been admiring her during the entire season from a front row seat.

SPARKS

(From the Louisville Courier-Journal.)

While Anna Held's press agent is having an easy time getting into print in the unscrupulous London papers a story to the effect that his employer's stockings cost \$5,000 a pair, Miss Polaire announces in New York through her press agent that she will wear a ring in her nose next season "to amuse New Yorkers with something novel." Of course Mary Garden's press agent will soon be forecasting the diaphanousness of Mary Garden's clothes as a great operatic attraction for next year. In the meantime an English actress who didn't wear a ring in her nose, or diamonds in her stockings, or appear diaphanously clad, says she found New York audiences "hypocritical, cold, and unsympathetic." In a part but pertinent paragraph the New York World advises her to come to America next time with a new tango step or a skirt more transparent than any one's else.

But pessimism as to the stage is not warranted because there are circus players and circus tricks. The circus ring stage, existing to amuse the "tired business man" and many women who share his tastes, is only a part of the stage. Sir Johnston Forbes-Robertson does not have to wear diamond-studded hose and doublet when playing Hamlet in order to draw the crowd. Mrs. Piske and George Arias get a living without wearing rings in their noses or tattooing their faces. Many persons go to hear Geraldine Farrar sing just as willingly as others go to see if another singer's press agent has told nothing more than the bare truth about her audacity in dress. And the largest money returns of last season came to E. H. Sothern and Julia Marlowe in Shakespearean plays, while William Faversham, with his creditable production and presentation of Julius Caesar, fared well at the box-office.

EDITOR'S LETTER BOX

INQUIRIES.—We believe Mr. Melville Hills is the husband of one of the Dolly Sisters. No particulars about the date of marriage are available.

READER.—J. J. Raymond referred, we believe, to the Regent Theater, 116th Street and Seventh Avenue, in his interview given in THIS MIRROR, Aug. 20.

COVINGTON, LA.—Address a letter to Mr. Glass, care of THIS MIRROR. It will be advertised and on his request forwarded. THIS MIRROR cannot give personal addresses of those in the profession.

HELEN MAY.—Priscilla Knowles stated at the close of her Academy of Music engagement that she would appear in a Broadway production this Fall. It is believed that she is at present at one of the beaches and will shortly announce her plans. We are unable to give you any information concerning the other players you mention.

PHILA.—Charles Frohman's Comedians produced Mrs. Grubin, Jr., in Washington, D. C., Jan. 4, 1894. The company included Henrietta Crosman, Margaret Craven, Joseph Holland, R. A. Roberts, Thomas Burns, Harry Brown, Herbert Standing, Charles S. Abbe, Lee Ditchatchen, T. C. Valentine, Anthony Eddinger, Thomas Fitz Clark, R. G. Thomas, William Lewers, Raymond Hamilton, Guy Nichols, Edward Turner, Benjamin Wentworth, Sadie Stringham, Margaret Robinson, and Beverly Sitgreaves.

EDWARD E. VORNDORF.—The Little Minister, a comedy by Sir J. M. Barrie, in four acts. The characters are: Lady Babie, Gavin Dishart, Lord Rintoul, Captain Halliwel, Felice Twaites, Thomas Whamond, Bob Dow, Micah Dow, Sneaky Hobart, Andrew Mealmaker, Silvia Tosh, Sergeant Davidson, Joe Cruikshanks, Nannie Webster, Jean. The action takes place in Cadogan Wood, Nancy Webster's cottage, and Lord Rintoul's castle.

AUTHORS WANT ROYALTIES
They Say American Production of 'The Whip' Brought Them Nothing

A writ has been served on Arthur Collins, manager of the Drury Lane Theater, by Cecil Raleigh and Henry Hamilton, authors of The Whip, which proved so popular in New York last season. They claim that Mr. Collins and other directors of the theater have not paid them royalties on the American production.

Mr. Collins is waiting, meantime, for the last act of Sealed Orders, a new melodrama by the same men, which has been announced for production on Sept. 11. A cable dispatch from London says that the question of production now hinges on a settlement of the dispute about royalties on The Whip.

Mrs. Raleigh, who has been acting in England, has a part in The Whip this season.

ANOTHER "GREAT ADVENTURE"

Editor DRAMATIC MIRROR:—
Sir.—So far no comment has been made on a strange coincidence in dramatic fates. Arnold Bennett's Great Adventure is to have its first American representation as Buried Alive under Mr. Astor's management. It has been running successfully in London for many months in spite of its many dramatic weaknesses. I saw it played for the first time in September, 1911, at the Glasgow Repertory Theater; but before it reached London there was produced at the Theatre de la Renaissance, Paris, another play with a similar main idea.

Pour Vivre Honoreux, the joint work of the poet Yves Mirande and the dramatist Andre Malraux, was staged in January, 1912, and was very favorably received. The coincidence is more startling when one reads that Mr. Bennett's Great Adventure is to be presented under the title of The Renaissance Journey. In Bennett's play, the artist fails to assume his responsibility. Death brings fame and the masquerader is delighted at the practical joke he has played on the public: a joke which extends to attending his own funeral in Westminster Abbey. A man-of-the-world young woman arrives on the scene. The valet, whom she has never seen, has promised her marriage through the mail, and has sent her the photograph of his master as his own. The artist, in a whimsical fit, assumes this responsibility, and they are married, retiring to a humble home in the suburbs. There are many complications, not the least being the coming of a ladywoman with two sons who informs all that she is the wife of the valet descended many years ago. The artist is claimed as his ancestor, but his wife runs the family and that settles it, disposed of. Unfortunately, the desire of painting is not dead, and this leads to a final unmasking. A dealer has been buying up the paintings produced by the artist in his retirement; a law suit is threatened involving a charge of fraud, and at last the artist is forced to admit his identity.

In **Pour Vivre Honoreux** the authors have chosen the same theme—that to live happily, one must die, or, at least, pretend to do so.

Maucclair.—An unsuccessful artist, is sick of everything. "I'm thirty-seven years old," he says, "and I'm no further forward than I was at twenty. Quite the reverse. I've no more illusions about my future, and, if I let them go on, I'll end my life in remorse, but my wife runs the family and that settles it, disposed of. Unfortunately, the desire of painting is not dead, and this leads to a final unmasking. A dealer has been buying up the paintings produced by the artist in his retirement; a law suit is threatened involving a charge of fraud, and at last the artist is forced to admit his identity.

He makes up his mind to drown himself, and disappears.

In act two, his faithful friend Pradoux is mourning his loss. His wife is ready to console herself with her lover, Buffet, the painter Maucclair has been advised to model himself on. The critics discover that Maucclair is a swindler, too dirty and coarse, and observes the comedy from an upper gallery in his studio. When he has a chance, he reveals himself to his friend, and the girl he loves, thinking him dead and confessing her love for him, gets a wonderful surprise. Maucclair determines to stay dead, to leave his wife to his rival, and to vanish into retirement with his loved one.

In act three he is once more in society as a rich American patron of the arts, with a wonderful collection of Maucclairs. Nobody knows who he is but Pradoux and his present wife. His late wife, now married to Buffet, is there making a call. One declares that the Maucclairs are forgeries. The exhibition immediately begins. Maucclair can stand it no longer, and declares himself. There is general consternation; but it is mutually agreed to let things go as they are. The exposed death has arranged everything satisfactorily for all concerned.

R. W. S.

CORRECTING MR. REILLY

Editor DRAMATIC MIRROR:—
Sir.—Mr. Edwin Reilly's article on how to write for the "two-a-day" is mighty interesting and helpful. I would make only one correction. To obtain a copyright for a dramatic sketch or play which will not be published, it is not necessary to send a specimen script to the Library of Congress; a pen script will do.

HANNIBAL, PA., Aug. 28. PLAYWRIGHT.

KEENAN SUES FAVERSHAM
Asks \$75,000 Damages for Alleged Injury Through Slander

Frank Keenan has brought two suits against Actor-Manager William Faversham, one for breach of contract, the other for slander. Mr. Keenan asks \$75,000 for damage to his reputation by alleged statements emanating from Mr. Faversham and published in various newspapers.

Mr. Keenan is now appearing in vaudeville in a one-act play entitled Vindication. Prior to this his last appearance was in Omaha with Mr. Faversham, when he played the role of Cassius in Julius Caesar. It was there that he severed his connection with Mr. Faversham's company, after the first night of the engagement in the Brandell Theater, and returned to New York.

Shortly afterward Mr. Keenan organized a company in Pittsburgh, intending to produce Shakespearean plays. His contention is that the project was blighted by reason of slanderous interviews given out by Mr. Faversham, the most detrimental of which, Mr. Keenan avers, were published in the Kansas City Journal.

The suit for slander was started in Chicago recently, and that for breach of contract and \$10,000 damages was brought in New York.

THEATER SUES FOR RENT

Suit for \$4,000 was filed by the Tootie Theater company of St. Joseph, Mo., against the Shubert Theatrical Company in the Circuit Court, Aug. 22. The Tootie concern alleged the Shuberts were delinquent in payment of rent on a theater in St. Joseph. The petition said the lease was made in 1911 and called for payment of \$8,000 a year. Nothing has been paid since March, 1912, according to the petition.

Personal

BUNKER.—Mr. Ralph Bunker has tendered his resignation as instructor in Public Speaking and Interpretation of Dramatic Literature in Harvard University, to accept an offer made by Arthur Hopkins. As an undergraduate at Harvard and since he has become instructor, Mr. Bunker has been associated with practically all of the college dramatic produc-



Unity Photo Co., N. Y.
RALPH BUNKER.

tions, either as actor or producer. He has worked with Prof. Geo. Pierce Baker in putting on some of the interesting plays by Harvard playwrights which have later been taken up by Broadway managers. It was with the William Morris English Players, in *The Blindness of Virtue*, at the Park Theater, Boston, that Mr. Bunker made his professional debut a few weeks ago, when he played the leading role—The Hon. Archibald Graham—with great success. Mr. Bunker will play the juvenile role of Baptiste Le Blanc, the notary's son in *Evangeline*, and will be one of the stage managers.

HING.—Vivian's Papas, after having pleased Chicago in its new dress—style of 1913, Spring—has been made over once more, this time into Fall styles, and it is making a short tour of the East before coming into New York. Blanche Hing is the star. The musical comedy is now known as *When Claudia Smiles*, and credit for the make-over is given to Anne Caldwell. The original author was Leo Dritschtein. Miss Hing decorates the cover of *This Mirror* this week in a photograph taken by White.

COLLIER.—Julie Opp will remain in Switzerland this Fall, and Constance Collier will take her role of Portia in the William Faversham production of *Julius Caesar*, which goes through to the Coast.

A POSSIBLE SHAKESPEAREAN SEASON (From the New York Herald.)

Recent signs in the theatrical heavens point to a revival of Shakespearean dramas in the near future. It is more than probable that another season will see other players besides Mr. Drew, Mr. Sothern, Miss Marlowe, and Mr. Faversham devoting themselves entirely to the service of the great dramatist whose popularity always endures, though it frequently passes into temporary eclipse.

General speaking, the Shakespearean plays flourish best during dull times or at cheap prices in good houses. Edwin Booth sank his entire fortune in the costly playhouse at Twenty-third Street and Sixth Avenue during the flash age of extravagance that followed the Civil War. And it was during the period of commercial depression that came after the disastrous panic of 1873 that Julius Caesar, with its notable cast of Davenport, Barrett, Bangs, and Levick filled the same house to its utmost capacity at advanced prices. The late Mr. H. V. Donnelly during his management of the Murray Hill Theater as a low-priced stock house regarded Shakespeare as his most popular author, and devoted one-tenth of his season to his plays.

Apart from the entertainment and instruction that it will furnish, this Shakespearean revival will perhaps serve a useful purpose in reviving the arts of classical acting and intelligent reading, now almost forgotten.

BACK OF THE CURTAIN

(Continued from page 5.)

Wilmet Williams, with hand on heart, told me this as a new one: "An Englishman engaged with a traveling company was a stickler for good English, and deplored the irreverence with which it is sometimes treated in this country. If any member of the company lapsed into careless speech the Englishman instantly corrected him."

"In the middle of the season one of the members gave his two weeks' notice, as he had an opportunity to rejoin Mr. John Drew, in whose company he had spent the previous season."

"A few weeks afterward, while the company was seated in the train napping, playing cards or reading, a friend of the absent one who was traveling on the same train, missed him and asked, 'Wheres Robbin?'

"'He's quit,' replied one of the company. 'He's with Drew.'

"At this the Englishman leaned across the seat and said: 'Aw I beg your pardon, ole top, but you should have said: 'He's withdrawn.''"

Mr. Williams says that even funerals may contain the element of humor. "I arrived in a town one Sunday," he said. "I was to play there Monday. Inquiring for the local manager, I was informed that his mother had died two days previously. I went to his home, where the funeral services were in progress. Noticing a beautiful floral offering, curiosity prompted me to read what was written on the card attached. I saw: 'To Mother, with the compliments of your son John.'"

Eva Davenport, returning from a course at Mount Clemens to resume her engagement with *The Sunshine Girl*, gives this report of that boating-out resort:

"My word! But the funny sights one sees there, and I'm the most eccentric looking of them all. To reach the bath house one has just to go down the elevator and through a short corridor, and there it is. Such a procession of men, and in bathrobes, all shapes and patterns, (both men and robes), and the ladies! My uniform consists of petticoat, bathrobe and black silk shawl, a black hand satchel and the wierdest pair of carpet slippers, ach Himmel! you ever beheld."

"On reaching the dressing room one removes these awful accouterments and dons a blanket. Needless to say, we do not wear switches or puffs. We then waddle or limp into one of the many bathrooms and get into a bathtub of nice, warm mineral water."

"After soaking awhile an attendant gives one a bulky massage while in the water, and perhaps we don't perspire. Then once more we don the blanket, but instead of the slippers each foot is tied up in a towel and a cold towel is placed about the head. The tout ensemble is gorgeous. Imagine me ambling like a big bear, with a face like a lobster, back to the dressing-room. A blanket is placed on a rattan lounge, a few hot towels placed over one, then two blankets and a bathrobe, and whatever is bad in us must come out."

"After two weeks of this I weighed one pound more than when I began, but I feel fine and as light as a feather, so I should worry."

THE MATINEE GIRL.



CHRISTY MATHEWSON AND RIDA JOHNSON YOUNG, CO-AUTHORS.

Broadway Favorites

New York is witnessing just now a splendid example of light comedy acting in *Believe Me, Xantippe*. John Barrymore furnishes it as George McFarland, the New York clubman who precipitates a series of adventures by betting that he can elude all police for a year. The role is one of those in which there are many different situations requiring fine shades of com-



WMH, N. Y.

JOHN BARRYMORE.

edy acting, but John Barrymore fills all requirements. It is a pleasure to watch him.

Mr. Barrymore started out as an artist, drawing for the New York *Evening Journal* and a number of magazines, but he soon changed the studio for the stage. His first real part was that of the operator in *The Dictator*, with William Collier. One of his big successes was *The Fortune Hunter*. After that he was with Tom Wise in *Uncle Sam*, but the play was not a "hit." Last season he was Anatol in *The Affairs of Anatol*, at the Little Theater, and afterward in *A Thief for a Night*, put on in Chicago. Indications are that he is once more in a success.

Speaking of the role of McFarland, which he likes very much, Mr. Barrymore is modest about his own work. (The critics praised him lavishly.) He says that he learned a great deal from John Craig's acting of the part in Boston last Spring, and from Mr. Craig's coaching during rehearsals. But all that does not take away the fact that Mr. Barrymore is a very clever light comedian.

TRAGEDIES OF THE STAGE

(From a Foreign Exchange.)

During *The Miracle*, at Olympia, there was an accident that nearly proved fatal, the dagger of the king (G. Kenneth) only just missing the eye of his masked brother (R. de Raadt), and making a very nasty gash on the latter's cheek; and in Paris a few years ago a music hall assistant, whose business it was to stand still while articles were sent flying from his head by the well-aimed bullets of a "crack shot," was unfortunate enough to receive one of the missiles in his eye, with immediately fatal results.

At Dublin some years ago, one of the tricks of a clever young juggler was to catch between his teeth a harmless ball fired from a pistol; but one evening a loaded weapon was handed by mistake to a member of the audience to fire, with the result that a fatal bullet was lodged in the conjurer's head. Somewhat similar, but more tragic, was the incident at Arnstadt, during a performance patronized by royalty, when Madame Linsky was shot dead by one of a party of stage soldiers. Before firing, it was their duty to bite off the bullets (as used to be done with the old rifles), but on the fateful evening one of them omitted to do so.

At Kettering, in 1907, two actors playing as brothers at deadly enmity in a play called *The Sledge Hammer*, quarreled fiercely in the dressing room just as the curtain was about to rise, and one was stabbed in three or four places. There was also no make believe in the stage duel with knives between the two actors in the Chinese theater at Yolo, Cal., in 1885. But the audience of miners did not know this at first, and cheered frantically at the magnificence of the "acting," until the blood began to soak the boards. The cause was a love quarrel, and one of the actors died of his wounds.

IT WILL BE A BUSY, BUSY SEASON

September Opens with a Swarm of New Plays and There Are More Coming

The surprising percentage of successes in the August openings have encouraged producers to bring in practically all of the plays slated for early September, and a few more for good measure. What is generally recognised as the formal opening of the season occurred on Monday night, when John Drew appeared at the Empire. This time the play was *Much Ado About Nothing*. On Monday afternoon Winthrop Ames gave *Her Own Money* at the Comedy Theater and Adolph Phillip gave *The Midnight Girl* at his theater. The Sunshine Girl came back to the Knickerbocker Theater.

Last night the Henry B. Harris Estate presented *The Fight*, a play by Bayard Veiller, at the Hudson Theater. To-night Harrison Grey Flack will give *Where Ignorance Is Bliss*, the Ferenc Molnar comedy, at the Lyceum Theater, and the Shuberts will present *Lieber Augustin*, by Leo Fall, at the Casino. To-morrow night David Belasco will give *The Temperamental Journey* at the Belasco Theater, and Cohan and Harris will give *Nursing Married* at the Gaiety on Friday. The latter was presented at Bridgeport, Conn., early this week. The Great Adventure, Arnold Bennett's comedy, which Winthrop Ames planned to present at his new Booth Theater, has been postponed until the last of this week or the first of next, because of delay in completion of the building.

Next Monday Charles Frohman will present William Collier in *Who's Who*, the Richard Harding Davis farce, at the Criterion Theater. Sweethearts, the Victor Herbert operetta, will come into the New Amsterdam Theater the same night. After next week spent in Hartford, George M. Cohan will bring in *Seven Keys to Baldpate*, his dramatisation of the novel, making the opening at the Astor Theater on Sept. 15. Hob Roy, the de Koven operetta, is scheduled for that night at the Liberty, Madame President at the Garrick, and Aida at the

Century Opera House. Donald Brian will come to the Knickerbocker on Sept. 22 in *The Marriage Market*, after a week in Baltimore.

Later in the month Evangeline will come to the Park Theater, appearing there Sept. 29. Sothern and Marlowe will come to the Manhattan Opera House on Sept. 22. Other openings of the month for which dates are not yet set are: Forbes-Robertson at the new Gotham Theater; *The Little Cafe*, by Ivan Caryll and C. M. B. McLellan, and *Shadowed*, by Cosmo Gordon Lennox and Dion Calthrop, at the Fulton Theater.

Klaw and Erlanger gave *The Merry Martyr* in Boston at the Colonial Theater on last Saturday night. John Cort presented *McIntyre and Heath in The Ham Tree* at Allentown, Pa. A road company of *Peg o' My Heart* opened at Long Branch on Monday.

Electric lights blazed this week on other theaters than those of Broadway. The new Bronx Opera House opened Saturday night with *Fine Feathers*. On the same evening the Broadway over in Brooklyn spruced up for *The Quaker Girl*. The Montauk, also in Brooklyn, opened Monday with *The Master-Mind*. The Grand Opera House on Twenty-third Street had been opened already by Harry Funky, and it contained with Robin Hood. The Manhattan Opera House, after stock activities, saw *The Old Homestead* come in Monday for a three-weeks' stay. The Prospect Theater also deserted stock for touring plays when *The Littlest Rebel* came in on Labor Day. The Harlem Opera House began a new season of stock with *The White Sister* as the bill. The West End opened Monday with the *Rainey Pictures*. The new Royal Theater in the Bronx will open next Monday with *Emma Trentini in The Firefly*.

And there are rumors of theatrical activity in Jersey City and Cedar Rapids.

HO, FOR PITTSBURGH!

Opening of Pitt Theater to Be Attended by Outside Critics and Managers

A number of New York people will go to Pittsburgh Friday night on the Iron City Express, leaving the Pennsylvania Railroad Station at 11:30 P.M., for the opening of the new Pitt Theater. The Pitt Theater is to be a species of "New" or "Little" theater in the Smoky City, and as its destinies are to be guided by Mr. William Moore Patch, dramatic editor of the Pittsburgh Dispatch, interest in its eventual success is more or less widespread.

The party of New Yorkers who will go to Pittsburgh comprise some of the best known dramatic critics in town. Louis De Fox, of the *New York World*; Adolph Klauber, of the *New York Times*; Lawrence Beamer, of the *Morning Sun*; Anton Davies, of the *Evening Sun*; Frederick F. Schrader, editor of *The Dramatic Mirror*, are prominent members of the party. Among the managers expected are William Morris and his wife, Morris Geet, and several others. Mr. Belasco has been invited as the guest of honor, but whether he will be on hand cannot be ascertained at this writing, inasmuch as he has a number of new productions scheduled for presentation this week.

Philadelphia will be represented by Frank Reicher, director of the Little Theater in Philadelphia, and two other well-known dramatic critics of the Quaker City—possibly H. T. Craven, of the *North American*, and Herman Dietz, of the Philadelphia *Record*. From Chicago, the indomitable Percy Hammond, of the *Tribune*; Charles E. Collins, of the *Inter-Ocean*, and James O'Donnell Bennett, of the *Record-Herald*, will all be on hand to wish Mr. Patch goodspeed. Archie Bell, of the Cleveland *Plain Dealer*, is likewise to be an honored guest, and J. H. Thuman, of the Cincinnati *Enquirer*, who, like Mr. Patch, is starting a theater of his own, has promised to lend his presence to the occasion. In addition to these interesting people, some of the most representative members of Pittsburgh's smart set will occupy boxes on the opening night. The Governor of Pennsylvania, John E. Tener, is also expected; while Major-General Thomas H. Barry, U. S. A., commanding the Department of the East, with headquarters at Governor's Island, will occupy a box. A number of Baltimore, Buffalo, Detroit, Washington, D. C. people—all friends of Mr. Patch—will also go to Pittsburgh in a body.

The opening bill at the new Pitt Theater is to consist of Maurice Maeterlinck's *Sister Beatrice* and Rudolph Besier's *Don*, both of which were done here at the New Theater. Miss Mary Hall, who is leading woman of the Pitt Players, will have Edith Wynne Matthiessen's original role of *Sister Beatrice*. Mr. Robert Gleckler is leading man at the new Pitt Theater, and in *Don* will play Henry Kolker's original part.

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The action of the comedy is founded on the troubles of a cowardly underfoot, wrongly accused of murder, finally fitted Collier role. Through this hilarious act he is pursued from Arizona to Fair Haven, Mass., where the last two acts are laid.

The Colliers are all in it excepting Helma C. Garrison, and she has an able proxy in Grace Griswold. William, Jr., plays an important part delightfully.

Mr. Collier, in his speech, thanked us, "in behalf of Mr. Freshman, the author, myself, the family and Ethel Barrymore and her husband," who enjoyed the performance from a stage box; and we enjoyed her along with it.

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IT WILL BE A BUSY, BUSY SEASON

September Opens with a Swarm of New Plays and There Are More Coming

The surprising percentage of successes in the August openings have encouraged producers to bring in practically all of the plays slated for early September, and a few more for good measure. What is generally recognised as the formal opening of the season occurred on Monday night, when John Drew appeared at the Empire. This time the play was *Much Ado About Nothing*. On Monday afternoon Winthrop Ames gave *Her Own Money* at the Comedy Theater, and Adolph Phillip gave *The Midnight Girl* at his theater. The Sunshine Girl came back to the Knickerbocker Theater.

Last night the Henry B. Harris Estate presented *The Fight*, a play by Bayard Veiller, at the Hudson Theater. To-night Harrison Grey Fiske will give *Where Ignorance Is Bliss*, the Ferenc Molnar comedy, at the Lyceum Theater, and the Shuberts will present *Lieber Augustin*, by Leo Fall, at the Casino. To-morrow night David Belasco will give *The Temperamental Journey* at the Belasco Theater, and Cohan and Harris will give *Nearly Married* at the Gaiety on Friday. The latter was presented at Bridgeport, Conn., early this week. *The Great Adventure*, Arapio Bennett's comedy, which Winthrop Ames planned to present at his new Booth Theater, has been postponed until the last of this week or the first of next, because of delay in completion of the building.

Next Monday Charles Frohman will present William Collier in *Who's Who*, the Richard Harding Davis farce, at the Criterion Theater. Sweethearts, the Victor Herbert operetta, will come into the New Amsterdam Theater the same night. After next week spent in Hartford, George M. Cohan will bring in *Seven Keys to Baldpate*, his dramatisation of the novel, making the opening at the Astor Theater on Sept. 16. Hob Roy, the de Koven operetta, is scheduled for that night at the Liberty. Madame President at the Garrick, and Aida at the

Century Opera House. Donald Brian will come to the Knickerbocker on Sept. 22 in *The Marriage Market*, after a week in Baltimore.

Later in the month Evangeline will come to the Park Theater, appearing there Sept. 29. Sothern and Marlowe will come to the Manhattan Opera House on Sept. 22. Other openings of the month for which dates are not yet set are: Forbes-Robertson at the new Gotham Theater; *The Little Cafe*, by Ivan Caryll and C. M. B. McLellan, and *Shadowed*, by Cosmo Gordon Lennox and Dion Calthrop, at the Fulton Theater.

Klaw and Erlanger gave *The Merry Martyr* in Boston at the Colonial Theater on last Saturday night. John Cort presented McIntyre and Heath in *The Ham Tree* at Allentown, Pa. A road company of *Peg o' My Heart* opened at Long Branch on Monday.

Electric lights blazed this week on other theaters than those of Broadway. The new Bronx Opera House opened Saturday night with *Fine Feathers*. On the same evening the Broadway over in Brooklyn spruced up for *The Quaker Girl*. The Montauk, also in Brooklyn, opened Monday with *The Master Mind*. The Grand Opera House on Twenty-third Street had been opened already by Hanky Panky, and it continued with Robin Hood. The Manhattan Opera House, after stock activities, saw the Old Homestead come in Monday for a three weeks' stay. The Prospect Theater also deserted stock for touring plays when The Littlest Rebel came in on Labor Day. The Harlem Opera House began a new season of stock with *The White Sister* as the bill. The West End opened Monday with the *Hainey Pictures*. The new Royal Theater in the Bronx will open next Monday with Emma Trentini in *The Firefly*.

And there are rumors of theatrical activity in Jersey City and Cedar Rapids.

HO, FOR PITTSBURGH!

Opening of Pitt Theater to Be Attended by Outside Critics and Managers

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ANOTHER AT PRINCESS

"Daughters of Joy," Dealing with Underworld,
May Replace "Any Night."

When the Princess Theater reopens on Sept. 30 there may be a few changes in the programme. The management now have under consideration a one-act play, *Daughters of Joy*, that has some features not yet revealed in other plays showing scenes from houses of prostitution. If this play is put on it will probably replace *Any Night*, Edward Will's drama of a street walker, which attracted so much attention last year.

Daughters of Joy is a dramatization of a powerful story by Barry Banfield which appeared in the *Smart Set* magazine several months ago. It told the story of a girl who died in a house of prostitution, leaving the final request that her old mother might be brought from the house to attend her funeral. She gave the madame \$500 to cover expenses, telling her that the mother had believed all these years that her daughter lived in a respectable boarding house, and that pretense would have to be kept up for a day, when the mother came to the funeral. The story then goes on to tell of the efforts of the madame to keep the girl staid down while the sweet old lady was in the house, how one of the girls finally became intoxicated, and then how the old mother told the madame that she appreciated all the kindness, for she understood all. She had been an inmate in a house of prostitution once herself.

At the time of publication two or three managers made a scramble for the dramatic rights, but they found that Jules Eckert Goodman had bought them. It appears now that Mr. Goodman bought them for W. A. Brady, and it is said that Mr. Goodman wrote the dramatic version. At any rate, Mr. Brady now owns the play, and being one of the managers of the Princess, he may put on the play there with Willette Kershaw in one of the principal parts.

SERRANO PUTS OUT FIRE

Miss Dorr's Train Ignited During Performance of "The Lure"

While on the stage during an evening performance of *The Lure* in Maxine Elliott's theater, Aug. 27, the train of Dorothy Dorr's dress was set on fire by the overturning of an alcohol lamp on a tabaret, during the fight scene between the secret service man and the "cadet." The burning dress was first noticed by women in the upper balcony, who gave the alarm to Miss Dorr. Vincent Serrano, the "cadet," caught sight of the flames at the same time, and running over he beat out the fire with his hands.

HAMMERSTEIN SETTLES

Banker Stotesbury Takes Costs of Trial in Lieu of \$39,500 Claim

Oscar Hammerstein has amicably settled his differences with Bunker E. T. Stotesbury, of Philadelphia, out of court, and the latter has withdrawn his suit of \$39,500 against the impresario. Costs of trial of the suit, which was heard last January in Philadelphia, when the jury disagreed, were assumed by Mr. Hammerstein, who said that the suit was settled privately about three months ago for something like \$4,000 or \$5,000, the costs of the trial.

Mr. Stotesbury is now in Europe.

CHRISTIAN ARRIVES

Rudolph Christian, the new artistic director of the Irving Place Theater, returned from Europe August 28, where he had been in search of plays.

INDIAN PRINCESS BECOMES USHER

Dohwasonta (Waterfall), an Indian girl of the Mohawk Tribe, who was seen in last summer's outdoor performance of *Hawatha*, was installed as an usher at the opening of the Hippodrome last Saturday night. She is the only daughter of a chief who lives on the Six Nation Indian reservation, near Brantford, Ontario, is twenty-three years old, and has been making her living in New York for the past two years as manicurist and hairdresser.

SOTHERN AND MARLOWE PLANS

During Sothern and Marlowe's forthcoming engagement at the Manhattan Opera House, beginning Monday, Sept. 22, the bill for the first week, excepting Wednesday afternoon, will be *Much Ado About Nothing*. At that matinee performance Mr. Sothern will revive *If I Were King*. Miss Marlowe will not appear in Justin Huntley McCarthy's play, but will be seen in all Shakespearean performances.

After their five weeks' season at the Manhattan, Sothern and Marlowe will go almost direct to California and the Northwest for a twelve weeks' tour. Sothern and Marlowe have played in California but once since they joined forces in 1904. In order to accommodate this Western tour it will be necessary for them to curtail their annual visits to a number of larger cities. Philadelphia, for example, has been allotted two instead of three weeks, and Boston will be the only city in New England where they will play this season.

"THE MASTER MIND" ON TOUR

The Master Mind, by Daniel D. Carter, began a road tour Monday at the Montauk Theater, Brooklyn. The cast, headed by Edmund Breese, includes Francine Larri-

more, Arthur S. Hull, William Riley Hatch, Dorothy Rosemore, Frank Allisworth, John P. Dougherty, Harry Neville, Walter Allen, Archie J. Curtis, and Sidney Cushing.

The play will move to the Broadway, Brooklyn, for a week's stay, to be followed by engagements in Philadelphia, Pittsburgh, Washington, Grand Opera House, New York; Newark, Bronx Theater, New York; Buffalo, Cincinnati, and Chicago. The Chicago engagement will be at Powers, beginning Nov. 17.

NEWARK

The Payne Stock co. closed their Summer engagement at the Newark Aug. 30 with *The Girl from Boston*. The new Payne Theater will be in Newark. The new Payne opened Labor Day. In the Limited, the new Payne opened Aug. 25, presenting *A Fool There Was*. Managers H. S. Goldsmith and Max Farbush have booked some excellent road attractions. *Rebecca of Sunnybrook Farm* current west.

The Olympic Park Opera co. presented *Alma*, Aug. 26-31. Laura Jeffray as Alma added credit to her already good work done at the Park this summer. Others in the cast were Marie Anna, Mabel Elliott, Arthur Burchly, Gustave Blum, Jethro Warner and Albert Wilder.

Froster opened Aug. 26 with a fine pro-

gramme, headed by Cecil Cunningham and Mr. Edwin Arden and co. are booked for next week.

GEO. R. APPLEGATE.

SAN FRANCISCO

The Columbia staged the much-awaited Mission Play that has been presented in the southern part of the State 442 times. John Steven McDoarby is the author of the play. George Osborne portrays the part of Father Juniper Sierra and Lacretia del Valle, the daughter of Mr. Del Valle, whom President Wilson recently sent to Mexico as a special envoy, appears as a Spanish journalist of the times. About one hundred people appear on the stage. It is believed to say that the house was crowded. This piece will not be produced in any other house but the Columbia.

The Alcazar offered *The Wolf* Aug. 26, presented by Miss Harriman, Forest Stanley and Howard Hickman. Ralph Horn in *Madame Sherry* opens here next week.

The Cort had two good weeks with *Bought and Paid For*. On Sunday, Aug. 31, William Brady presented *Ready Money*.

The Orpheum is pulling well at the Savoy.

The Orpheum had another good bill this week, headed by Stella Maybow and her husband, Billie Taylor.

The Empress had Max's Circus topping a strong bill. Pantagis, always with a good bill, had as star numbers Joe E. Howard and Mabel McCane.

Oklahoma Oirens was here for three days, and Ringling's will follow Aug. 30. The Wigwam goes right on gathering in with a good bill. Ferris Hartman is now in the hospital, being compelled to abandon his part at the Idora Park.

Members of the Deutscher Club will attend the Alcazar in a body to honor their fellow member, Paul Stolzendorf, who will direct the orchestra for Madame Sherry. Fritz Voelkers, the German singer, was heard in concert here Aug. 26. He gave grand opera selections.

The Alcazar's Fair directors have appropriated \$50,000 to be used by Frank Parrot, special commissioner in the West, to obtain talent from the theatrical agents in New York and London to be presented here during the coming festival. Harry Miller will soon come to the Columbia in *The Rainbow*.

Mabel Bigelow, now Mrs. Samuels, whose husband is a prominent attorney here, will soon go East to take part in the Grand Opera season at Philadelphia; but she will give two concerts on her journey, one at Denver and another in Texas. She was to give ten concerts on her way, but took sick recently and had to cancel the others. She is an Oakland girl, and resides there while resting. Her mother is the star's manager.

A. T. BARNETT.

DENVER

For week Aug. 20-30, the stock at Wiltch's Gardens selected Smith. No play of the season has shown so fine a cavalcade of the abilities of Crystal Horner and Mr. Lewis Stone. Justina Wayne was charming as the employer of Smith. Miss Wayne is one of the daintiest actresses who has graced our local boards in many a day. Grace Arnold made her first appearance with the co. and showed a pleasing personality. The final week is devoted to *The Woman*.

Lakeside is in its final week, closing a successful season on Labor Day. The bill is Paid in Full. Miss Fealy is excellent. Mr. Durkin plays the lovable Jimay. The caddish husband is taken by Mortimer Weidon. John T. Dwyer gives a finished performance as the captain.

The Orpheum, Aug. 26-31, offers its usual good bill, headed by the tableau musical play, *The Trained Nurses*.

John Mason, in *As a Man Thinks*, was at the Broadway, Aug. 26-30; succeeding ten days of large business with the *Qo Vadis* pictures. There will follow two more weeks of pictures.

Sent. 7 will see the launching of a new theatrical producing triumvirate, when Messrs. Heine, Wilke and Johnson, present at the Tabor, the play. Only the Law, with Mr. Ben Johnson as its star. He will be supported by several of the clever people now at Wiltch's Gardens. If this venture prove satisfactory, this new firm will launch several other plays which they have in their possession, and which are said to have been written by Denver writers.

Although the Denver *Empress* started in July a competition among local playwrights for a suitable play to be produced at Lakeside before the end of the present season, and five such plays were selected and submitted to the second set of judges to choose the best one, no award has been made, and, as the season at Lakeside is announced to close Labor Day, no performance of such a play will take place. Can it be that of the many plays submitted, not one was considered worthy of a production— even in stock for closing a Summer season?

GRANVILLE FORBES STRAUS.

Rosalind Ivan has retired from the cast presenting *Damaged Goods* and last week played a special engagement at Olga in *The Devil at the Hudson Theater*. Union Hill.

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ADELE

NEW DITRICHSTEIN PLAY Belasco Brings in This Week Another Comedy of Artistic Temperament

On Thursday David Belasco produced in Rochester *The Temperamental Journey*, an adaptation by Leo Ditrichstein of *Pour Vivre Heureux*, the French comedy of Andre Hivore and Yves Mirande. The play has caused more or less comment because of the similarity of its plot to that of *The Great Adventure*. Arnold Bennett's dramatization of his own novel, *Buried Alive*. Mr. Belasco says, however, that the French original antedated by more than a year the London premiere of Mr. Bennett's play. The delay in American production was caused, he says, by the fact that Mr. Ditrichstein was unable to adapt the play sooner. The playwright-actor has been on tour in *The Concert* and has had only his summers for work.

In the cast of the play, as given in Rochester last week, and to be given in New York to-night, appear the names of Mr. Ditrichstein, Isabel Irving, Josephine Victor, Cora Witherspoon, Annette Tyler, Dorothy Mills, Anna McNaughton, Gertrude Morosini, Carrie Clarke, Alice Jones, Henry Bergman, Richie Ling, Frank Connor, Edouard Durand, Julian Little, Lee Miller, Daniel Schatz, Edwin H. Wolfe, Marie W. Grant, William Dixon and others.

The Ditrichstein comedy is the same that he tried out in San Francisco early this summer, with himself and Isabel Irving in the leading parts. There it was called *Such Is Life*. The plot tells of a painter who in a despondent mood brought on by the unfaithfulness of his wife, tries to commit suicide by jumping off a cliff. He is fished out of the sea by a ship that takes him into Halifax. Returning home, he attends the funeral of a man supposed to be himself. The artist, Blake, leaves for Europe, and returning the second time, finds that his work has become famous, and a fortune is awaiting him. His wife has married an inferior artist in the meantime, and the impostor is forging Blake's name to his own inferior work. Blake makes himself known, marries a pretty girl, and everybody is happy except the unfaithful wife.

In *The Great Adventure*, which has been a big success in London and will be produced here by Winthrop Ames soon at the Booth Theater, with Lyn Harding and Janet Beecher in the principal roles, the main character is also that of a painter. He allows himself to be taken for his valet when the latter dies, attends the man's funeral, and then starts to make his living by painting. The pictures, sold by a dealer, attract attention, the dealer is sued for selling forgeries, the artist testifies, finally he straightens out the tangle, and all ends happily. The play is said to be a remarkable study of the artistic temperament, and sparkling with brilliant wit.

ANOTHER PLAY ON THE SOCIAL EVIL

A new play by Butler Davenport called *Birds of Prey* is announced for early production by Harry H. Frase. It is said to be a melodrama dealing with the social evil, but characters of the underworld are said to be conspicuous only by their absence. It will be seen here early next month with a cast headed by Fred Truesdell and Consuelo Bailey.

THE EMPRESS, AT LARAMIE, WYO.

Below is shown the Empress Theater, a handsome playhouse at Laramie, Wyo., built by M. J. S. King at a cost of \$50,000 and managed by himself. The Empress is playing to about 900 people daily, with moving pictures, but varies its policy by booking regular attractions at times. Madame Nor-

WM. MCLOUGHLIN DEAD Well-Known Operatic Bass Suscums to Operation for Diabetes

William McLoughlin, the well-known operatic bass, died Sunday, Aug. 24, in Bellevue Hospital, after an operation for diabetes. The announcement of his death came as a shocking surprise to the many friends of the deceased, who was but recently seen on Broadway apparently in his usual robust health, and will cause keenest regrets.

Mr. McLoughlin was one of the finest of American operatic singers and was a familiar figure in the principal parts of Gilbert and Sullivan operas in their early vogue. He sang the role of Lochiel in Rob Roy when this De Koven work was first produced at the Herald Square Theater some fifteen years ago. He spent many years in Paris and sang opera in the French language, which he spoke as fluently as he did his own native tongue. His last appearance in public was as Wanja in the London production of Baron Trenck.

Mr. McLoughlin married Leonore Snyder, who sang in light opera in Paris. She died in 1911.

MANUFACTURED AUTHORS

Watt, for Second Time for Same Offense, in Clutches of Uncle Sam

Teaching pupils a la correspondence school the art of writing and selling short stories, moving picture plays, etc., also to get positions for graduates, Eugene Berry Watt, with office in the Gaiety Theater Building, got into the clutches of the postal authorities on Aug. 27. Watt was ingenious enough to use the U. S. mails for his exploitations and is now under arrest on a charge of using these to defraud.

Men, women, and children fell for Watt's game, and the inspectors say that he cleaned up \$20,000 in two years by playing upon their hopes and ambitions to write. They also showed that he had been sentenced to two years' imprisonment in 1908 for the same game. He was held in \$2,000 bail by Federal Judge Holt.

"WITHIN THE LAW" COMPANIES

With the original company of Within the Law still ceiling capacity at the Eltinge Theater here, and the Chicago company with Margaret Illington started on what looks like a long run at the Olympic Theater in Chicago, four more companies began their career last week. The Western company opened at Homestead, Pa., on Monday evening. The Southern company opened at Asbury Park and the Eastern company at Peekskill, N. Y., Aug. 25. The special company will open at Paterson Sept. 1.

JAMES M. COLVILLE DEAD

James M. Colville, who was last seen in Everywoman, died of heart disease in his home in Amityville, L. I., Aug. 24. Mr. Colville was born in Philadelphia fifty-four years ago, and at the age of nineteen years he began his stage career as a member of the old Walnut Street Theater Stock company in that city. He was identified with A. M. Palmer's company, playing leading parts in the support of Clara Morris and was with Fanny Davenport in Joan of Arc at the time of her death. Mr. Colville also played with Mrs. Fiske, Otis Skinner, Alexander Salvin, Laura Gillett, and other prominent professionals.

JILTS INDIAN, WEDS PALEFACE

Madeline Sullivan, a young Chicago vaudeville actress who in 1911 created a country-wide sensation by visiting Chief Plenty Hawk, of the Crow reservation, and remaining there until asked to leave by the Government agent, but not before exacting the chief's pledge to follow her to Chicago, has forsaken and forgotten her dusky hero.

She was married to Buford V. Mott, of St. Louis, by Justice Crosswell, in Grand Rapids, Mich., between arrival and departure of the train on which the two were traveling and which stopped there for just twenty minutes. They left their seats and went seven blocks to the justice's office and were back in them as man and wife when the conductor called out "All aboard."

MATHEWSON PLAY NEXT MONTH

The play of baseball life which Christy Mathewson has written in collaboration with Rida Johnson Young will be produced at Atlantic City on Sept. 29. It seems that the name of *Fair Play*, adopted at first, is not satisfactory, and the interested persons are now casting about for another. The third act shows a baseball diamond at the crisis of a game.

In the cast are Edwin Arden, Frank Craven, George Fawcett, Katherine La Belle, Lola Fisher, Marion Ballou, and Harry D. Blackmore.

"STEPHEN ADAMS" DEAD

Michael Maybrick, who under the pen name of "Stephen Adams" is known the world over as the composer of some of the most popular songs in the English language, died at Buxton, England, Aug. 26, at the age of sixty-nine. He was born in Liverpool, but lived for many years in the Isle of Wight. Among his songs those who have contributed most largely to his popularity may be mentioned "The Holy City," "A Warrior Bold," "Nancy Lee," "The Midshipmite," and "The Blue Alsatian Mountains."

EMPEROR THEATER, LARAMIE, WYO. J. S. King, Manager.

This was a feature in June. Mr. King is also the owner of the Princess Theater, to which he shifts his pictures when the Empress has a regular attraction. He is accounted a rich man and one of the most progressive citizens of Laramie.

The deceased composer was a brother of James Maybrick, whose wife, Florence Maybrick, was sentenced to death at the Liverpool Assizes in 1889 on a charge of poisoning. Her sentence was commuted to penal servitude for life. She served sixteen years, but was released in 1905, when she came to the United States. Michael Maybrick took charge of his brother's children, whom the mother has never since seen.

ANOTHER DALY INCIDENT

His Lively Presence is Announced for Two Productions This Season

There threatens to be another debate this season between the Liebler Company and Harry H. Frase over the services of an actor. Last year it was Wilton Lackaye who alternated between Oliver Twist and Fine Feathers. Now the subject of discussion is Arnold Daly.

Mr. Daly is understood to be signed up for the title-role in General John Ragan, which the Liebler Company will bring over from London, where it proved to be a big success with Charles Hawtrey in the role. George C. Tyler will return from London this week, and there will be more news on the subject. In the meantime Mr. Frase is announcing the engagement of Arnold Daly for Double Cross, a drama by George Bronson Howard and Wilson Misner, which will be put on at the Cort Theater, Chicago, Sept. 7. This is the same play that was given at the Harris Theater here in 1908 under the title of *The Only Law*. It was one of the early productions in the recent long series of underworld plays, but it did not attain a healthy growth. When given in Chicago, Mr. Frase says, it will have Emmet Corrigan and Florence Rockwell in support of Mr. Daly.

CAST OF "RUNNING FOR GOVERNOR"

The Hugo Brothers American Amusement Company will feature Cal Stewart this year in *Running for Governor*. Felix Biel is general manager, and George I. Medhurst treasurer. The supporting cast will include: Mac Will, Bert Rickard, Daise Dwyer, E. V. Faulhaber, Collie Varry, Gordon Harper, Rosina Waugh, Walter Bechtel, Eddie James, Roy Pratt, William Meyers, E. L. Jones, Minnie Turner. Their season opened in Cedar Rapids, Ia.

WEIMER MANAGES TOLEDO HOUSE

Joseph G. Weimer, who has been identified with the Chicago run of *When Dreams Come True*, will, on Sept. 11, take complete control of the Auditorium, Toledo. O. Mr. Weimer plans to furnish the best of the road attractions to Toledoans. The new manager has been business-manager for many prominent stars, and is also well known in newspaper circles.

ACTOR-UNDERTAKER GETS LEGACY

George W. Worth, of Montclair, N. J., who used to be an actor, but who, when the ghost refused to walk, became an undertaker, recently inherited \$80,000 from an uncle in France. Martha V. Sverak, of Orange, a trained nurse, recently became Mrs. Worth and will share this good fortune with him. They will live at No. 446 Bloomfield Avenue, Montclair. Mr. Worth has retired from the undertaking business.

NORMAN HACKETT OPENS

Norman Hackett, supported by John Maurice Sullivan and a high-class cast including Maria Diehl, Anna B. Price, Blanche Seymour and others, opened the season in Grand Rapids to capacity business Aug. 24, in O. Henry's *A Double Deceiver*.

MAY IRWIN OPENS SEASON

May Irwin began her second season in *Widow by Proxy* at Clayton, N. Y., on Wednesday evening with the same cast that supported her during the New York run. Oh, yes, Clayton had heard of Miss Irwin. Her home is within neighborly distance of the town and she is considerable of a neighbor. It was the big night of the year for Clayton.

After three one-night stands, Miss Irwin moved into Boston for a run.

PLANS FOR "EVANGELINE"

Arthur Hopkins has engaged Gustav von Seyffertitz to direct the big production of *Evangeline* which he will put on at the Park Theater Sept. 29. Mr. von Seyffertitz has been identified with many prominent Broadway productions since he was stage director of the German Theater on Irving Place. Among others he staged were Peter Pan and Chanticleer. Scenery is now being built for *Evangeline*.

DAVID WARFIELD'S COMPANY

David Warfield will open the Republic Theater about Oct. 1 with a revival of *The Auctioneer*. After an engagement of twelve weeks there he will probably be succeeded, according to the Belasco programme, by Frances Starr in a new play. Mr. Warfield's company will include Marie Bates, Marie Davis, Helena Phillips, Harry Rogers, William Bong, Tony Bevan, Janet Dunbar, Joseph Brennan, Marie Reichardt, Charlotte Leyslay, Frank Nelson and others.

The Governor's Lady, Years of Discretion, and A Good Little Devil will go on tour this season.

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LENNOX PAWLE WITH MAUDE

Among the well-known English actors who are to appear with Cyril Maude during that distinguished star's first American tour will be Lennox Pawle. Mr. Pawle was for many years an important member of Mr. Maude's Playhouse company, and will play many of the parts he originated in Mr. Maude's repertoire. Mr. Pawle is well known here through his delightful characterizations of Brooks-Hockney, the retired butler, in *Pomander Walk*, and of the lovely old bookseller in last Spring's revival of *Liberty Hall*.

SULLI GETS DIVORCE

Gregorio H. Sulli, an opera singer, with a studio in the Metropolitan Opera House Building, has obtained a divorce from Victoria Sulli, an operatic soprano, of Florence, Italy.

TICKETS

COUPON AND STRIP

There is but One BEST—Those Made by WELDON, WILLIAMS & LICK

FORT SMITH, ARKANSAS

SAN FRANCISCO, CALIF. MINNEAPOLIS, MINN.

MANAGER DROWNS IN SURF

John Sydell Dies of Heart Disease While Bathing at Atlantic City

While bathing in the surf at Atlantic City, John Sydell, the burlesque manager, was seized with heart disease and died in the water. Had gone in with two others and ventured pretty far from the shore, where the party were splashing about when all three were caught in the undertow. The lifeguard crew promptly put out a boat. Sydell seemed in no danger, but his companions were losing ground every minute. When they finally brought him in he was lifeless. The pulmotor was applied by Dr. Charles Bonsart, who thought Sydell's lungs were filled with water. Further examination showed that the heart had stopped beating.

Mr. Sydell was for twenty-five years manager of the Rose Sydell London Belles company.

PROFESSIONAL WOMAN'S LEAGUE

The first social meeting of the season was held at the spacious club rooms of the Professional Woman's League, 1999 Broadway, afternoon of Aug. 25. The decorations for the occasion were brought personally by the president, Maida Craigie, from the Rosemont farm, at Deal Beach, N. J., and were the gift of the League member, Mabel Fenton-Ross. The programme was most interesting and included tenor solos, "Bettler Liebe," by Bungert, and "Ich Liebe Dich," by Grieg, sung by Samuel Lavine, of Vienna; some monologues by Pauline Maurice, a pupil of Madame Pilar Morin; Ray Cecile Sherron, the brilliant dramatic soprano, who sang "Love, I Have Won You," by Ronald, "Florian's Song," by Godard, and "Who'll Buy My Lavender." Mrs. Alice Shaw, the world-famous whistler, offered some operatic selections, Arthur Lipson sang and recited some original compositions, the lyrics of which were by himself and the music by Madame Gregori, the League's chairman of music. Mary Kelly, matron of R. H. Macy and Co., gave a most interesting and instructive dissertation on the shop girl and the Civic Federation; Eliza Proctor Otis spoke of rich and untalented girls desirous of making the stage their profession, and Alice Ives, the playwright, finished this splendid programme with some pertinent remarks regarding the plays of the season. The members then adjourned for refreshments.

FRANK FANNING HURT DURING PLAY

Frank Fanning, while playing a short engagement with Jennie Eddie at the Lyric Theater in Hackensack, N. J., on the night of Aug. 22, fell from a balcony to a table four feet below, after being "shot" by Miss Eddie, and sustained painful injuries in his side. Mr. Fanning was compelled to take to his bed. The doctors fear he has either torn a ligament or suffered internal injury.

RIOT BETWEEN MOB AND CIRCUS MEN

A wild riot occurred night of Aug. 24, during a performance of Santello's Circus at Shenandoah, Pa., as the result of a mob throwing stones into the dressing-rooms. The cowboys and canvasmen charged the crowd on the outside, causing probably fatal injuries to three men.

The fight nearly created a panic, as the tent was crowded. During the excitement the ropes were cut and the big tent nearly collapsed.

PAULINE HALL SUES FOR ALIMONY

Pauline Hall has started suit in London to enforce the alimony provision of \$10 a week granted by the New York court in her decree of divorce from her former husband, George B. McLellan, now living in London. This fact was revealed a few days ago in the Supreme Court here, when McLellan's London attorneys applied for permission to inspect the record.

AUGUSTIN DUNCAN GETS DECREE

Augustin Duncan, brother of Isadora Duncan, on Aug. 27 was awarded a decree of divorce by Justice Guy from Sarah Whitford Duncan, a Shakespearean actress and member of the Coburn Players.

Duncan named Jay F. Brown, a contractor, of 501 West 12th Street, and a summer home at Lake Ronkonkoma, L. I., with whom Mrs. Duncan has lived for three years, during which time she was known as Mrs. Brown, while Mr. Duncan was on the road with Francis Wilson.

REED ALBEE SUED BY WIFE

Suit for divorce, with fifty dollars a week alimony, has been filed in the El Paso District Court, at Colorado Springs, by Mrs. Grace B. Albee against Reed F. Albee, son of Edward F. Albee, the vaudeville manager. The Albees were married in Jersey City April 8, 1910. For the past year they have lived in Colorado Springs.

EVELYN THAW'S "STORY OF HER LIFE"

John Lane, the London publisher, announces that he has in preparation a biography entitled "The Story of My Life," by Evelyn Thaw, in which she declares herself to the world and now for the first time gives the public her full story, her career on the stage, her association with Stanford White, her impressions in the sensational trial, when she faced the shrewdest lawyers in America.

MOROSCO CHANGES PLANS

When Oliver Morosco arrived in New York last week he had made more than a few changes in the plans already announced for the season. He confirmed the story, printed in THE MIRROR last week, that he would not produce *The Escape*, because it had been taken over by Paul Armstrong, the author. In place of this, Mr. Morosco said that he would produce first either *Help Wanted*, by Jack Lait, tried out in Los Angeles, or *Rita's Romance*, a musical comedy by Leo Dritschtein and Silvio Heil. Salma Paley, a young California girl, who played the role of Rita in Los Angeles, will also play it in the East.

Mr. Morosco also believes that he can make a New York success out of *6 Washington Square*, the Winchell Smith comedy that was given several tryouts in the East. Cohen and Harris gave it for a week in Atlantic City, it had a week in stock in Hartford last winter, and a week in stock in Rochester this summer. Mr. Morosco says that he will produce this early in the season, and also *Playthings*, by a California woman whose name is withheld.

The *Tik Tok Man of Oz*, after a run in Chicago, has been sent on the road through the Middle West. It is expected in New York about November.

UNITED THEATER ASSOCIATION

The regular members' meetings of the United Theater Association will be held during the coming season on the second Friday of every month, from 2:30 to 6 P.M., in the Hotel Astor, the first date being Oct. 10. From time to time special extra meetings will be held.

At its board meeting in September plans and programmes will be more fully decided upon. The chairman of the Committee on Reading of Plays, Mrs. Edwin Arden, has already received manuscripts (anonymously, of course), and the chairman and her valuable assistants are sure to find some play worth while. Several of the managers stand ready to produce for the club and give to the public any plays they consider worthy.

The membership of the club is made up of playgoers, playwrights, players, musicians, authors, composers, managers, and society and club women. The club dues are nominal.

MARRIED IN SECRET

Anna Israel, daughter of the late Robert Israel, of New York and Washington, who once was prominent in the cast of Liberty Belles, was married to W. F. Redman, a well-known automobile man of Washington, D. C., in "The Little Church Around the Corner," July 6. The secret of their marriage became known only a few days ago. The bride is the divorced wife of Arthur Newmeyer, newspaper advertising solicitor.

ACTOR BATES DROWNS

George Bates, sixty years old, once member of the Boston Museum Stock company, was drowned while bathing at Hampton Beach, N. H., Aug. 17. He was a member of the Augusta Perry company, touring the New England States, playing old men's roles.

FATALLY INJURED IN TRAIN CRASH

In a crash when his company's car was rammed by a switch engine trying to make a sying switch at Hammond, Ind., Walter Hammond, an actor, residing at Lowell, Mass., was probably mortally injured. Other members of the company were bruised and shaken up. The car was wrecked.



FRED FENTON,
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32 Union Square, East, New York City

ANOTHER BELASCO PLAY

A dispatch from London says that while

David Belasco was in that city recently he

bought a play by Mrs. Vere Campbell, the

mother of "Marjorie Bowen." The name

in quotations is that selected by a young

Gabrielle Margaret Vere Campbell, upon the

public. She wrote a historical novel when

she was fifteen, and this, with her other

works, has had a large sale.

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The TICKER

The Stock Production of "The New Sin" as "Rewritten and Revised by George E. Lask"

A pen-written note on the margin of last week's production of "The New Sin" at Poli's Hartford Theater, sent from the publicity office of that organization, records the interesting information that the play was rewritten and revised by George E. Lask, the stage director.

Inasmuch as this piece, remarkable in so many ways, was a bad failure in New York when originally produced here, it seems likely that intelligent constructive criticism might remedy whatever defect caused the slump. Some contended that the failure was mainly because the action was almost all off-stage, was talked about and not shown objectively; others maintained it was because the peculiar insular condition that made the plot possible was not appreciated in America, where the condition did not exist. In event of the first being true, the play would stand revision. If the other is the true reason, the production cannot be retrieved, for the radical alteration necessary would remove it from its original idea altogether.

In any case it seems that any man, no matter how competent, would be loath to touch his hands to a play so extravagantly yet so variously and eminently criticized.

A second consideration—probably the first—is the attitude of the distinguished English author, Mr. B. MacDonald Hastings. Just how would he regard this action on the part of a director putting on the play for a single week under ordinary stock conditions? Did he authorize such action? As they say in "The Country Boy," "the magazine don't tell us." Fortunately, Mr. Hastings is not dead, so we cannot turn over in his grave.

We should like to hear just how Mr. Lask altered the script.

NEW YORK STOCKS

MANHATTAN OPERA HOUSE.—The stock organization closed Saturday night with a performance of "Uncle Tom's Cabin," this play having been held over from the previous week instead of the promised bill of "Over Night." Ethel Grey Terry appeared again as Eliza.

ACADEMY OF MUSIC.—Henry Arthur Jones's play, "Mrs. Dane's Defense," was revived last week. It afforded excellent opportunity that was taken advantage of by Ethel Clifton as Mrs. Dane, and Victor Browne was well cast. This week "The Great Diamond Robbery."

PHOENIX THEATER.—Polly of the Circus, Margaret Mayo's piece that has long been a favorite in town and on the road, proved a drawing card for the opening bill. Elsie St. Leon played the leading part.

HARLEM OPERA HOUSE.—The stock reopened with a matinee Monday afternoon in "The White Sister." Lotta Linthicum, lately with the Poli Stock at Washington, D. C., is the new leading lady. The new leading man is J. Malcolm Dunn, an actor of wide experience in stock. Leopold Bradley has also signed as a member of the organization. Edith M. Shayne, remembered last season for good work, reappears at the house.

WINDSOR THEATER.—This house opened Aug. 28 with "Over Night," the bill for last week, Agnes Dorntree, ingenue, has been added to the cast. Direction is by Cecil Owen, who also directs the Mt. Vernon Stock.

OVER THE RIVER

Keith's Crescent opened Saturday with "Sham," by Geraldine Bonner and Elmer Harris. In the cast are Leah Winslow, Mabel Reed, the new character woman; Mr. Allison, Mr. Schofield, Mr. Eggerton, Mr. Briggs, Mr. Svaris, Mr. Armstrong, Miss Rivers, and Miss Martin.

The members of B. F. Keith's Gotham Stock, Brooklyn, N. Y., opening this season, are Alfred Swanson, leading man; Lillian Bayer, leading woman; James Kyle MacCurdy, Caroline Locke, Daniel Lawlor, Kate Woods Fliss, John Dillon, Ann Hamilton, Edwin Russell, Jane Hamlin, and Wilson Hummel, who is to direct the company. Pauline H. Boyle is still resident manager. She was the recipient the other day of a splendid tribute in the shape of a silver loving cup from the company. The opening play is "The Turning Point," by Preston Gibson.

Keith's Greenpoint opened with "The Wife." Enid May Jackson, William David, Malcolm Owen, Mr. Escell, Mr. McKee, Mr. Fleming, Miss Williams, Miss Hayes, and Miss Warren are in the cast.

TRAHERN IN CHARGE

Al. Traheron is now in active charge of B. F. Keith's cozy Greenpoint Theater, where the ever popular Greenpoint Players began their second season Saturday, Aug. 26, presenting "The Wife." Mr. Traheron has had a long, hard climb in the twenty-two years he has served in the theatrical business, beginning as a property boy. Since then Mr. Traheron has become proficient in every part of the business, with the exception of scene painting. Mr. Traheron has produced over 250 plays in stock, usually directing the last rehearsal of each play. He claims that the knowledge of stagecraft he gained during the six years he served as actor and stage-manager under William A. Brady, is responsible for much of his success. For the past five years Mr. Traheron

has controlled a circuit of theaters on Long Island, playing the same six towns every week with a different play. For that reason the name of Traheron is as well known on Long Island as Quaker Oats.

"THE NEW SIN" AT POLI'S

Mother, Jules Eckert Goodman's play, is given this week at Poli's Hartford Theater. Last week "The New Sin," the English piece that created so much discussion in New York, was presented to good business. In the cast were Edmund Milton, Hobart Vaughan, A. Romaine Collier, Will D. Howard, Frank J. Kirk, Thomas Maher, and George Storrs Fisher.

NEW PLAY IN CLEVELAND

The first performance in America of "The Incubrane," a comedy in three acts by Ingalls Allen, an English author, was given by the Colonial Stock of Cleveland last week.

The London premiere of the play was witnessed by Lee Shubert on his recent trip abroad. He immediately secured American rights, so this is really a try-out, the piece if successful to be brought to New York.

The performance marks the closing of the Summer season of the organization.

Tully Marshall plays the leading male character. Sidney Shields plays opposite. Jeffrys Lewis, Eileen Errol, Winthrop Chamberlain, Mr. Postance, Carson Davenport,

Roguemore, Howard Leigh, and Frank Phelps. John L. Crovo is resident manager. Miss Leon has gone to her home, Wilkes-Barre, Pa., to rest.

GERTRUDE DALLAS RESTING

After having returned from a vacation in Virginia, Gertrude Dallas, leading woman of the Orpheum Players in Philadelphia, is compelled to take a further vacation of several weeks. She played two weeks on her return, but the specialist who was treating a swollen gland in her neck ordered her then to secure a leave of absence. He sent a communication himself to the management of the Chestnut Street Theater, saying that he had been unable to dress her neck properly because her work would not allow her to wear a bandage. He added that she ought to have a complete rest for at least a month.

In accordance with this request, Miss Dallas will take a vacation of four weeks, resuming her engagement at the Chestnut on Monday, Sept. 22, when the offering will be "The Second Mrs. Tanqueray." Marian Swayne will be leading woman in the meantime. Last week the company gave "The City," this week "The Greyhound."

FLORENCE STONE AT THE BOYD

A new stock has been assembled in Omaha with Florence Stone as lead. She comes from a stock company in Salt Lake City, headed by Brandon Tynan. The opening bill on Aug. 31 was "The Thief," followed by "The Havoc and Cousin Kate." Manager Turner is very sanguine of success.

Eva Lang and her company recently concluded the engagement at the Brandeis, Omaha, with the announcement that she will head a stock for the Winter season at the American Hippodrome.

LELA HALLECK AT CALSMITH

It is announced that Lela Hallieck will again be leading lady of the Calsmith Stock, which reopens the Grand Theater, Reading, Pa., this month. Miss Hallieck pleased Reading theatergoers during a Spring engagement last season.

JESSIE BONSTELLE IN COURT

Jessie Bonstelle appeared in a Detroit, Mich., court on Aug. 28, as her own attorney in a suit brought against her by William Harcourt King, an actor playing in her company when she toured the country last season. The plaintiff alleged that \$137.50 is still due him.

In reply Miss Bonstelle declared that the action should have been brought against William A. Brady, who owned the company in question; also that the week for which King claims salary was Holy Week, and therefore, in conformation to custom of actors to work for half pay at that season, she paid him only half salary.

King is suing her because she engaged him. This she admits, but says she was acting for Brady. The judge adjourned the case until to-morrow.

KEITH'S TOLEDO CLOSES

Paid in full was the concluding bill for Keith Stock at Toledo last week. Lorin J. Howard played Jimmy. Fay Bainter was seen as Mrs. Brooks. George Farren did the difficult Tully Marshall part. A. S. Byron was seen to advantage as Captain Williams. Others in the cast were Dorothy Turner, Margaret Field, and Rayol Tracy.

"MADAME SHERRY" AT SPRINGFIELD

Poli's, Springfield, Mass., put on "Madame Sherry" last week with augmented cast and a chorus that has sung with the touring productions. Business was even larger than usual. Ralph Kellard, who made his debut as leading man in "Hawthorne," U. S. A., Aug. 18-22, had the opportunity of showing his musical training in the part of Edward Sherry; Florence Chapman playing Yvonne Sherry and Avita Sanchez, Peplita. Louise Randolph enjoyed a week's rest.

STOCK NOTES

Heien Beaumont recently closed a successful engagement of eleven weeks at Toronto with the Bonstelle Stock company, playing grand dames. Miss Beaumont met with particular success in "Mrs. Wiggs" and "The Man from Home." She will be remembered last season with "Little Woman" at the Playhouse, New York. She has not as yet definitely settled her plans for the coming season.

Dorothy Mortimer joined the Poli Players recently at the Broadway, Springfield.

The Lester Lonergan Players opened their season at New Bedford, Mass., recently, playing to S. R. O. all week. The bill was "A Woman's Way." The organization is composed of Lester Lonergan, Amy Ricard, Marion Nichols, Eugene Du Bois, Maud Blair, Jessica Carrel, Joseph Seiman, John Meehan, Eddie Phelan, Thomas Davis, Jack Bennett, and Joseph Guthrie. Bernard Steele is stage director.

The Pittsfield Players, under the direction of Wallace Worsley, are meeting with unusual success at the Colonial, Pittsfield, Mass., where they have succeeded the William Park Stock company.

Oiga Worth, of the Francis Sayles stock, Richmond, Ind., has left for Sheboygan, Wis., for a week's rest. Joseph Schaefer, of the same organization, has gone on a three weeks' vacation. He will camp for two



From the press matter sent out by the management of the Gotham Theater, Brooklyn, you would have a difficult time deciding whether Lillian Bayer, who is pictured above, was appearing as an actress or as an exhibitor of clothes. The energetic pounder of the typewriter keys was equally eloquent over both qualities. He is as afraid of slighting Miss Bayer's skill in displaying dazzling wearing apparel in favor of her histrionic ability, or vice versa, that he makes a policy of always combining them in the same sentence.

But you really can't blame the publicity man, who, we have just been informed, is truth to tell, a publicity lady. In the first place, everything she says is true. In the second place, she knows what the audiences in stock houses want and cry for. And she knows that Lillian Bayer gives 'em what they want. So there you are. For Lillian Bayer's versatile acting ability, combined with her elaborate, handsome, tasteful—

KIRK BROWN IN BURLINGTON

Kirk Brown, one of the most popular men on the road, opened a limited stock engagement last week in Burlington, N. J. The Woman in the Case was given matines and The Watchmaker night. Marguerite Fields is leading woman. Others in the company are Grace Fox, Corinne Carpenter, Alma Viva, William E. Blake, Charles Savage, J. Harrison Taylor, Charles Newman, and James Brown. Other plays in the repertoire are Brown's in Town, The Middleman, and The Wall Street Detective.

VAUGHAN GLASER'S NEW COMPANY

Vaughan Glaser has announced that the roster of his new organization, to open at the Metropolitan, Cleveland, will include Ainsworth Arnold, Stuart Fox, Montgomery Ward, William Webb, Hazel Darwin, and Dolly Davis. Those of the former company retained are Harrison Stedman, Martin Woodward, Selmer Jackson, Donald Gregory, Helene Marquay, and Constance Kenyon. Mr. Glaser is now in New York, contracting for plays for the season.

and Frederick Webber also appear. Special scenery, intended for New York use as well, was built for the production.

ANNA LEON CONCLUDES SEASON

Anna Leon, leading lady, and the other members of the popular Baltimore-Leigh Players at the Academy of Music, Charlotte, N. C., gave their farewell performance there Aug. 22. Souvenir pictures of Miss Leon were distributed to the audience. The offering was Thorns and Orange Blossoms.

This concludes seventeen successful weeks of Summer stock at this house. The company presented The Lion and the Mouse, Paid in Full, The Man from Home, Get-Rich-Quick Wallingford, Forty-five Minutes from Broadway, The Butterfly on the Wheel, The White Sister, The Man on the Box, and a number of other equally popular plays.

In the company were the following people: Anna Leon, Hazel Burgess, Bertha Noss, Charlotte M. Stanley, Bert Leigh, Vernon Wallace, William F. Scheeler, Eugene Phelps, Bertram Miller, Helen Leigh, Henry

weeks and spend the third in Wheeling, W. Va., with his parents. Both of these popular players are due to return to Richmond to finish their engagement with Mr. Sayles.

James Gleason, long a member of Bishop's company in Oakland has joined the Isabel Fletcher Players at the Imperial, Vancouver, B. C.

Alec Held, formerly director of the Opera House Stock and later with the Poll Stock in Wilkes-Barre, goes with the May-Lenior company at Lawrence, Mass.

Three players returned to Poll's Waterbury recently, Edna McBeth, John Robb, and Hazel Miller. The last named little lady is a great favorite locally and received a cordial reception. She plays ingenues.

Dick Ferris and his wife, Florence Stone, arrived in Salt Lake City the other day on their way East. They are well known there for excellent performances at the Utah. Mr. Ferris is going to New York to promote an automobile device, and Miss Ferris to Omaha, Neb., where she has accepted an engagement as leading lady of the local stock.

Teddy Le Due left San Francisco Aug. 24, for Pittsburgh, Pa., to commence rehearsals with the Pitt Theater Stock.

Oliver Hinadell, with the Colonial Players, Indianapolis, last season, has signed to appear as Eddie Griggs—"English" Eddie—in a road company of Within the Law.

Lydia Knott has closed her season with the Olentangy Stock company in Columbus, and has joined the Grace Scott Players in South Bend, Ind.

Agnes Dornree, an ingenue, who has just closed an engagement at Springfield, Mass., has been engaged for the stock company at the Wadsworth Theater, New York.

Ebbie Skillman Davis, twenty-six years old and twice divorced, made her third marriage in matrimony Aug. 18, when she became the wife of Seigner Adolph Jackson, actor, who closed his Rochester engagement with Vaughan Glaser at the Temple Theater recently. They were married by Rev. Austin H. Roeder, of the German Evangelist Lutheran Christus Church.

One Day plays at the Court Square Theater, Springfield, Aug. 28-30, and The Red Rose in the Labor Day attraction.

George A. Stilwell closed a successful ten weeks' engagement with the Olentangy Stock company at Columbus, Ohio, having opened June 9 as Sargent Redding in Pierre of the Plains, then Got-Rich-Quick Wallingford, Green Stockings, Hawthorne U. S. A., Diplomacy, etc., and the musical comedy, The Man Who Owns Broadway.

FROM BOSTON

Plays Abound in Hub.
Strube Off for Baltimore.
Royal Welcome for John Craig.
Julia Sanderson Coming Soon.
Gotham Fire Rules Adopted.
Pittsfield Not Appreciative.

BOSTON, Sept. 2 (Special).—Saturday and yesterday Boston's theatrical world suddenly became very much alive. The following attractions have now playing:

Shubert—Sam Bernard in All for the Ladies, Majestic—Olive Wyndham in What Happened to Mary, Colonial—Maclyn Arbeck in The Merry Martyr, Park—H. B. Warner in The Ghost Breaker, Plymouth—May Irwin in Widow by Proxy, Boston—Hanky-Panky.

The opening of the Hollis with Julia Sanderson in The Sunshine Girl is as yet indefinite, but will probably come about the middle of the month.

Rita Stanwood, who was last seen here in musical comedy with Clifton Crawford, is a welcome addition to legitimate ranks as leading woman for H. B. Warner at the Park. A good crowd greeted John Craig at the opening of the Castle Square Friday night, when he gave London Assurance, a play that showed to advantage the new members of the company and gave players a chance to see Boucicault's still living old play.

Gustav Strube, who for twenty-five years has been a member of the Boston Symphony Orchestra, and for fourteen years leader of the famous "Pop" concerts, was given a reception and banquet last Wednesday, on the eve of his departure for Baltimore, where he will have the chair of musical composition at the Peabody Conservatory.

May Irwin will be at the Plymouth four weeks, and will be followed by a return engagement of Draelat.

Jeska Swarts, the beautiful soprano of the Boston Opera, is to be married again, this time to J. G. Moore, a local business man.

Major Fitzgerald will follow the example of New York and will require theater managers to print prominently on their programmes the fire notice described in last week's Mirror.

The stock company which William Parke, formerly director of the Castle Square, has been conducting in Pittsfield, is obliged to close through lack of public appreciation. At the time that fifty prominent men of Pittsfield subsidized this venture, Mr. Parke's work was described in The Mirror. He tried to run a high-grade producing stock house like the Castle Square here.

Charles Miller, of the What Happened to Mary company, is well known in Boston and got a hearty reception the opening night. He was formerly a member of the Castle Square company and at one time managed his own stock company at that house.

Sam Bernard's reception at the Shubert was more than cordial. He made a curtain speech in Bernardino that was as funny as anything in the play.

Hanky-Panky at the Boston still has its strong cast—Max Rosca, Bobby North, Harry Cooper, Christine Nielsen and Montgomery Moore.

FORREST LEARD.

FROM BALTIMORE

Auditorium, Shubert House,
Will Be Dark This Season.
Much Discussed "Red Canary"
To Sing First at Ford's.
"Marriage Market" Will Open
For Business at Academy.

BALTIMORE, Sept. 3 (Special).—After weeks of solitude, the local playhouses within the next couple of weeks will renew their energies. Ford's will, as usual, have the distinction of formally inaugurating the season, although this house has been open for four weeks with the Lyman Howe's Travel Pictures, which have broken all records for attendance. Al. H. Wilson, in his latest song play entitled A Boiling Spring, began a week's engagement Sept. 1. The new play was received with evident approval. A more detailed account will be noted next week. The Morris, Ford will present a small array of attractions for the season. The Red Canary will receive its first production on any stage at Ford's on Sept. 29. The Tempestual Journey and Frances Starr in the Secret will receive their first productions on Ford's stage some time in October.

The Maryland opened its regular season Aug. 18, celebrating its tenth anniversary with a bill of unusual excellence. Sophie Tucker, heading the bill, succeeded in establishing herself a prime favorite, this being her initial appearance in vaudeville in this city. Her act went splendidly.

The old Savoy on Eutaw Street, which has been taken over by Havlin and Stair and christened the Colonial, promises to become a factor. The house has undergone a thorough overhauling, and when its season begins Sept. 20, will have every appearance of being a new theater. Charles F. Lawrence, one of the most valuable members of the Havlin and Stair staff, has been appointed local manager. In view of the manner in which he has taken hold of his work, his regime at the Colonial should prove most successful. The opening attraction will be A Fool There Was. The prices will range from fifteen to seventy-five cents, and there is every indication that it will find a large clientele in this city, which at the present time has no playhouse offering dramatic productions at less than the prices charged by the houses of the \$2.00 type.

The Academy of Music will begin its regular season Sept. 15, when Charles Frohman will present for the first time in America, the reigning London success, The Marriage Market, with Donald Brian and company of one hundred, including Carroll McCormack and Percival Knight, The Palace, Holliday Street Theater, and the Orpheum, controlled by the Keith Circuit, began their season Sept. 1 with vaudeville.

As forecasted in these columns early last spring, the Shubert have decided to retire from the general field of management, and the Auditorium will remain closed this season. Their decision to pursue this course hardly comes as a surprise; but their statement that the house will be kept dark gives much ground for speculation. In view of the fact that their lease has one year to run, they prefer to retire from Baltimore, pay rent for the unexpired period of the lease, and not sub-lease? There will be an equal division of the Shubert bookings, which, however, will include only the more successful plays and stars controlled by the independents, and which they have every reason to believe will be successful in Baltimore. For instance, Southern Marlowe, Forster-Robertson, Fanny's First Play, The White and some of the large musical productions, will go to the Auditorium, while comedies, light and Paid for, Margaret Anglin, William Farnsworth, Fred Fields and most of the Bradie offerings, will take Ford's. The new arrangement will undoubtedly prove highly beneficial to both managers and producers, but the local public will not get a glimpse of as many plays and stars as heretofore. It seems quite probable that an agreement has been reached by the warring factions whereby they will jointly assume the responsibility incurred by the closing of the Independent House, each party paying their share of the rest for the unexpired term of the lease, which in the long run will prove one of the most profitable investments for the Syndicate. It will be the first time in nearly eight years that Baltimore will not be called upon to support three first-class theaters, and the result will obviously mean a net gain for those most interested.

The Academy of Music resumed the run of the Qued Vadis pictures on Monday, by way of a preliminary season. This makes their tenth week in Baltimore. The engagement is for two weeks only, as the Academy will begin its regular season on the 15th.

I. BARTON KREIS.

FROM LOS ANGELES

Nineteen-Year-Old Girl,
Wilhelmina Madison, to Take
Leads with Morosco Company.
Sixth Week of "Madame Sherry."
"6 Washington Square" Liked.
Picture Theaters Spreading.

LOS ANGELES, Sept. 3 (Special).—At the Morosco Theater, Aug. 18-24, 6 Washington Square, by Winchell Smith and Victor Manes, a mixture of melodrama and farce, is receiving a capital presentation, with Henry Kolker making an admirable hero and Harrison Hunter masterfully portraying the villain's role. Francis Ring and Beatrice Nichols as the French maid, together with Helene Sullivan and Grace Valentine, all their respective parts most commendably. Howard Scott as the broker and Charles Eubanks in the funny part of Manning were capital. The

MAUDE LEONE

STOCK FEATURE

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FOR A LIVE MANAGER

"ZIRA"

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Manager John T. Macaulay will jointly manage Macaulay's Theater and the Masonic.

The death of "Joe" Kattman, a local stage actor, will be deplored by many members of the profession. He was well and favorably known to all visiting people of the stage. His death was sudden. It is thought he left a large sum of money.

CHARLES D. CLARK

The following players have been engaged for the Empire Stock company, Providence, R. I.: Marion Buckett, leading woman; Homer Barton, leading man; Elmer Thompson, Ethel Van Waldron, E. L. Leiman, John A. Preston, Betty Keith, Helen Gilligan, Malachi Kelly, Thomas Mulcahy, Edward Leonard. The season opened Labor Day.

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NEWS OF OTHER CITIES

BROOKLYN

The advent of Labor Day found the Brooklyn theatrical season in full swing. In changing the policy of the De Kalb and Gayety theaters, two attraction houses have been added to the list. The Gayety will be under the management of Edward D. McCordie and will play the Stair and Hall attractions, while Manager Bernheim will continue the activities of the De Kalb.

It would be difficult to conceive a more auspicious opening than that of the Grand Opera House Stock co. on Aug. 29, under the personal direction of Noel Travers. The initial production of the season was Arizona, and every member of last year's co. was received most enthusiastically. The co. includes Noel Travers, Phyllis Gilmore, Irene Douglas, George Carleton, William H. Elliot, Minnie Stanley, G. Nick Stark, Paul Ford, Eugene Orway, James Harris and Dan Barrett.

Keith's Bushwick Theater opened the regular vaudeville season Aug. 29, with Valerie Bernere in the leading position. The other matinées were Barnes and Davis, Crawford, Loring and Lillian Gause, Guy Edwards and Eddie Deyo, George B. Jones and company, Burley and Burley.

The popular Keith stock co., at the Crescent, Greenpoint and Gotham theaters opened the regular stock season Aug. 30.

Milo, Jessie and Jack Norworth ran a close race for headline honors at the New Brighton Theater. Manager McKee made a splendid effort to close the summer season at that place with a solid array of headline talent.

The Broadway Theater presented The Quaker Girl as the initial offering of the season Aug. 30.

The De Kalb opened with Milo, Emma Tremonti in The Firefly Aug. 30.

Madame X. was the first road attraction to be presented at the Gayety Theater. The season was inaugurated on Labor Day.

The Olympia, unquestionably Keith's most popular theater in Brooklyn, presented an attractive series of vaudeville favorites at the opening matinee on Labor Day.

J. LAMOT DAVIS.

BUFFALO

Damaged Goods packed the Star Aug. 28-29. The Lady of the Slipper, with Montgomery and Stone and Miss Janie Aug. 28-29. Mandie Adams will come to the Star Sept. 1-6 in Peter Pan.

Vaudville at Shaw's, Aug. 28-30, attracted Eva Tenayou and her co. to the attraction at the Teek Boot. 1-6, opening the season of this playhouse.

Neil O'Brien's Minstrels filled the Majestic Theater Aug. 28-30. Norman Backett in A Doubly Deserving Sept. 1-6.

Matt Keenan and his Liberty Girls entertained at the Lafayette Theater Aug. 28-30. The Beauty, Youth and Folly co. Sept. 1-6.

Charles Johnson's Cruise Girls open the Garden Sept. 1-6.

J. W. BARKER.

SYRACUSE

Montgomery and Stone and Miss Janie, in The Lady of the Slipper, earned and received capacity houses at the Savoie Aug. 28-29.

At the Statable, the burlesque season was inaugurated by the Rose-Poetry Girls, Aug. 28-29, to good business.

E. A. BRIDMAN.

JERSEY CITY

The Majestic Theater commenced its new season Aug. 28, when The Common Law was the attraction. Aug. 28-30, in a good spruce-up. The house had been thoroughly cleaned and it presents a comfortable appearance. Louis J. Dittmar and his orchestra received a warm reception on their appearance in the pit. The Common Law is presented by a compact cast, and it gave excellent satisfaction. The co. is a clever one, and the acting was good. Edward Poly as the artist, Walter Fenner as Joe, Richard Marie as the connoisseur, Bob Smily as Sam, Charles Gay as the junior, Kathryn Stevens as Rita, and Cecilia Griffith as Mrs. Neville, were fine. Alice Newark as the model was extremely clever. Officer 600 Sept. 1-6.

The season at the Academy of Music commenced Aug. 28, when the Academy Music Stock co. appeared in A Girl's Best Friend to please audience. Linda May, Louise McLean and comedians James Mills and Charlie Miller were warmly welcomed upon their first entrance. Alice Newark is presented in a complete manner, also comedians who made friends at once with the clientele, were Jack Morrison, the leading man; Stanford Anderson, the heavy man; W. S. Coleman, Ruth MacQuarrie, Faye Duke and Gale Trotti. Moving pictures are used between the acts. A Midnight Escape Sept. 1-6. The Academy looks immense in its new decorative scheme of ivory and gold, soft maroon and robin's egg blue. The season's reservation of seats is big, and Cary McCleod, the house manager, is happy.

The Low Cabin and Jersey Airlines are doing a fine business and putting up a capital program. Appearing at the Hill Auditorium, the Three Lambkin Girls, the Rose Trio of singers, harpists and violinists in a most act. Harry Mills and co., Weber and Jones and Fields and Jones.

Tom Hights in a Barroom was the last bill by the stock co. at the Hermon Airdome Aug. 28-30, and for the rest of the warm weather moving pictures will be given. Jay Packard, the manager of the stock co., reports that the season has been great, and that he will return here next summer with another stock co. Important structural alterations are contemplated. The stage will be enlarged, and an entirely new system of electric lighting will be installed. Mr. Packard has earned the commendation of the clientele of the airdome.

The season at the Orpheum commenced Labor Day, when bird-time vaudeville was offered. The Monticello Theater and the Bon Ton The-

ater open for the season Labor Day with vaudville and pictures.

Manager Ed Schiller's Broadway Theater, Bayonne, commences season Labor Day, when his stock co. will appear in A Woman's Way, with Brewster's Millions to follow. Richard A. Wolf returns as stage carpenter and Richard Sweeney as advertising agent.

The Bayonne Opera House opened for season Aug. 26, under Fisher and Shea, and business has been fine. The Bill consists of a claverette called Publicity, capitally played by Loren Elliott, Robert L. Sueno, Paul Anderson and Charles Johnson, popular stock people here. Others in the bill are Silent Movie Pictures and Goldie Warner and Young and Victor and Party.

The Gayety Theater, Hoboken, will open for the season Labor Day with a stock co. in Clarendon. Anthony Michel, who is manager of the Orpheum Theater here, will also manage the Hoboken house this season, and he has as a headline on all announcements The Tale of Two Cities. Thomas H. Sheeley, for many years with the Spanish, will have an eye on both houses as Mr. Michel's assistant.

The burlesque season commenced at the Empire Theater, Hoboken, Aug. 28, when Dave Marion's own co. broke in for one night. The Vanilla Fair co. came Aug. 28-30. The Happy Widows co. Sept. 1-6.

For the closing of the stock season at the Orpheum Theater Union Hill, The Wolf was selected, and it proved to be one of the very best selections of this successful season. As a special treat, the management secured for the production the services of Lowell Sherman and John McGrane, the former members of the co. Mr. Sherman was fine as Pierre, and Miss McGrane very neat and clever as Hilda. Peter McCoy was good as the old husband of a father. Louis Lahey was vigorous as Jean, and the other parts were well handled. The regular vaudville season started Labor Day.

Bert Ingram and Ed Steinbrück return to the Orpheum, where they will handle the money this season.

Eddie Cadman will once more manage the Bon Ton Theater, when it opens for the season Labor Day.

The executive staff of the Majestic Theater this season comprises Frank E. Henderson, president and manager; Cary McCleod, press representative; John Dunn, treasurer; John E. Lange, stage manager; William Moran, advertising agent and chief goortender; John W. Lynch, property man; Fred Flad, electrician; Louis V. Hardcastle, chief usher; Louis J. Dittmar, orchestra leader. Nearly all these people have been in the employ of Maxine Henderson for many years, and some of them were with his father before Frank was able to do anything but cut taffy candy and short marbles.

Wife, H. Durkin, of this city, left here Aug. 21 in advance of the Matt and Jeff co. (Panama).

Image Lowenthal, stage carpenter of The Comedy Boy co. has recovered from a case of blood poisoning in the hand. He is a member of Jersey City Legion T. M. A. WALTER G. SMITH.

SPRINGFIELD, ILL.

The Majestic opened Aug. 24 to Orpheum vaudville. The house has been redecorated, and a new velvet curtain has been installed at the cost of \$500. The Gaely opened same day, playing Jones-Lianick and Schaffer time; the house has been redecorated and new scenery and drop curtains installed.

The Chatterton's Opera House opens for the season with the Laer-Bohmhorst production. The Girl from Mum's, Aug. 31. This play will be heavily attended here, as Mr. Bohmhorst, the writer of the lyrics and music, is a Springfield boy.

Charles Takacs, who has been manager of the Chatterton Opera House at Bloomington, Ill., and has come to Springfield to be the representative of Tim and Helma Amusement Co., which has leased the Chatterton Opera House and the Majestic Theater, and who will also manage the Chatterton, is a man of wide theatrical experience. Mr. Takacs has been with this co. practically since Marcus Hoffman started with a single theater. The concern now controls eighteen theaters and has prospects of two or three more for next season. The Chatterton Opera House will present drama and the burlesque, Wanted—A Wife, week of Aug. 18, drawing nice business all week. Mutual program of motion pictures changed daily. Leo Florence is producing all plays and taking leads with Empire Stock co. at present.

The Savoie Stock co. presented the musical burlesque, Wanted—A Wife, week of Aug. 18, drawing nice business all week. Mutual program of motion pictures changed daily. Leo Florence is producing all plays and taking leads with Empire Stock co. at present.

Aldrome reports satisfactory business; motion pictures and vaudeville are given. Motion picture business still fine at all places, as the weather has cooled and the general strike which has been in force here for the last month is about over. The Gaely showed the three-reel Quo Vadis picture and The Last Days of Pompeii, a three-reel production, each for four days.

Vaudette did fine business for the last two weeks, and high-grade films were numerous. Excellent business at the Lorin viewing first-class licensed films. Satisfactory business at the Grand for last two weeks to Mutual film. Best of business at the Capitol, showing Universal service of features. Nice business and pictures reported at the Savoy, Royal, Casino, and Amuse-U.

Robert Hickey left last week for Racine, Wis., to advance agent for The Divorce Question, which opens at that place Aug. 29. Mr. Hickey was advance agent for the Savoie last season. Hasenbeck-Wallace Circus here Aug. 29, the

MAURICE HERRMANN

COSTUMER 166 W. 48th ST.

first circus of the year. 101 Ranch Wild West bill for Sept. 15.

The Halton-Powell Amusement Co., Chicago, were incorporated here last week for \$2,500, to do a general theatrical business. Halton Powell, Max Mayer, and Sidney Stein were named in the incorporation papers.

Isidor Bernstein, part owner of the Capital and Ames-U picture houses here, has purchased the Empire Theater at Lincoln, Ill., from Leach and Co. Mr. Bernstein assumes the management of this place at once.

ELMER S. TOMPKINS.

PITTSBURGH

The Davis Players presented The Virginian at the Grand Aug. 28-30, in which Thurston Hall, the new leading man, made his initial appearance. He won instant favor with his appearance and enacted the title role with graceful intelligence. From earlier days a favorable account of himself in the role of Molly Wood, Dennis Hart, Harry Duncan, Jack Waiters and Edward McHugh were playworkers. The many minor roles were well taken care of.

The Davis Players returned to the Duquesne Sept. 1, and were seen in The World and His Wife during the first week of the season. The Grand also opened its regular season of vaudeville on the same date, the "anniversary bill" including twelve acts.

The Hippodrome closed its season last Saturday night.

From the Manger to the Cross in photoplay, at the Liberty, was extended to the last week in Aug. The Quo Vadis pictures, at the Nixon, ended its engagement here on Aug. 30, having run a month. More than sixty performances of the Indian drama Hiawatha have been given at Squaw Run by the band of Iroquois Indians and Clinton N. Lloyd. This enterprise has been so successful that it will be continued into Sept.

The Confession was the offering at the Lorraine Aug. 28-30. In the cast were Alice Brooks, Thaddeus Shinn, Alice Brander, James Bonney, and Basil Keating. A Romance of the Underworld current week.

The Pitt, which is the home of the Pitt Players, will open its doors to the theatergoing public on Saturday night, Sept. 6, with a double bill—Masterlinck's Sister Beatrice and Rudolph Bealer's Don. The opening piece will continue week of Sept. 8. The Pitt has undergone a complete change, at an expense of about \$75,000, and is now one of the handsomest and most comfortable theaters in Pittsburgh.

George P. Murphy and his Broadway Girls entertained at the Gaely Aug. 28-30.

The Pittsburgh Exposition, as annual event, opened at the Point Aug. 27. The Cincinnati Symphony Orchestra is playing the first engagement.

This season promises to be the most interesting season in theaterland which Pittsburgh has ever had. With two stock companies in the field, good results are almost sure to be the outcome. The Alvin will open Sept. 1, and Manager Reynolds announces the Primrose and Dockstader minstrels as the offering during the first week of the season.

DAN. J. FASCHNER.

SCRANTON

The Concert was the offering at Poll's for week of Aug. 25 to excellent business. Charles Dingie as Gabor Arany has not been gone to better advantage this season. Jane Carroll as Helen Arany gave a finished performance of the part, sharing honors with Dingie. Roger Barber as Frederick Dallas and Miss Bryan as Flora Dallas were excellent. The Wind and Weather were fine. The week of Sept. 1.

Primrose and Dockstader's Minstrels had good business at the Lorraine Aug. 28, with matinee. The Fox Road Aug. 26.

The Hill Life Girls opened the season at the Star week of Aug. 25 to excellent business, and made good. Taylor's Tango Girls week of Sept. 1.

The Academy, vaudeville and pictures, and Luna Park, both report good business.

G. B. DREMAN.

DETROIT

Edwin Stevens, assisted by Tina Marshall, headed the week's bill at the Temple Theater, Aug. 25-31, and was given a cordial reception. The balance of the bill was up to the standard which Manager Moore has set for the Temple. Next week The Purple Lady.

Blanche Ring's new comedy, When Claudia Smiles, came to the Garrick Theater Sept. 1. In the new comedy, Miss Ring is seen as a typical New York show girl. Harry Connor is a member of the cast.

The experiment of the William Morris Players and visiting stars at the Washington Theater has been a pronounced success. Amelia Bingham, in The Climbers, Aug. 18-24, drew capacity houses, and Aug. 25-31 Miss Bingham was seen in a revival of Hoyt's delightful satire, A Contented Woman.

George Evans' Minstrels held the stage at the Detroit Opera House Aug. 28-30, followed by Rose Stahl in Maxie Pepper.

At Miller's Theater, Aug. 25-31, the honors were divided between George Auger and Al Abbott.

A revival of Bartlett Campbell's masterpiece, A White Slave, held the stage at the Lyceum Theater Aug. 25-31. Next week The Rosary. Burlesque was represented in Detroit, Aug. 24-26, by the Trocadero Burlesques at the Garrick; The Politics of Pleasure at the Cadillac and the Military Maids at the Folly.

ELVY A. MARSH.

ST. LOUIS

Robert Edison's version of Where the Trail Divides proved a popular offering at the American Theater Aug. 24-30. Louisiana Valentine



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HAD A very good portraiture of Bass Leader, and the entire co. was very satisfactory.

Mysterious Edna headlined a very good bill at the Grand Opera House Aug. 24-30.

The *Circle of the Gay White Way*, with Harry Ward as Holmes, was the offering at the Standard Aug. 24-30.

The *Progressive Girls* with Jack Reid drew well at the Garter Aug. 24-30.

Talbot's Hippodrome opens on the 25th. This is the third season, and the owners have spent over \$25,000 on improving the theater.

Harmon, the handiest man in town, headlined bill at the Forest Park, Highlands. Josephine Sabai was also well liked.

The *Chaufer*, with Arthur Stanley, Miss Allen, Harry Wharton and Oscar Ruf, pleased the crowds at Mannion's Park Aug. 24-30.

The *Olympic* Theater opened soon with Charlotte Walker in *The Trail of the Lonesome Pine*.

VIVIAN S. WATKINS.

OMAHA

The regular season at the Orpheum opened Aug. 25. The programme includes *Loves and Demands*, Miss Berlin, Joe Jacobs, Harry H. Nichols and Ruthie Kyle, Mr. Frank Carson, Bob Matthews and Al Shyne and the Kitaro Four. Business is excellent, and Major Byrne promises high-class attractions for the season.

The attraction at the Garter for the opening week is *The Girls from Starland*. The company is a good one.

The *Brandis* will open for the Fall season Aug. 25 with *That Printer of Ulster*.

The regular season for the stock co. at the Boyd starts Aug. 31, with Florence Stone and co. in *The Thief*. J. RINGWALD.

DES MOINES

Theatrical business in Des Moines opened with a rush this week, for most of the houses are crowded every night. The Musical Comedy co. at the Princess, has scored a big hit. Olive North, prima donna, has a voice of good quality. Roger Gray, comedian, quite won the audience on his initial appearance. Louise Allen and Anna McNabb are clever in ingenue roles. Novits and Sartoris are neat dancers. The Red Mill will be the attraction for the week of Sept. 7.

Stop Thief, at the Bergel, is pleasing. All of the principals are good.

Mr. E. Forrest, general stage director for Cohan and Harris, witnessed the first performance.

The electric sign for the new Empress, one of the biggest in the country, is in full blaze.

Rosaled Cochran, in a clever little sketch at the Orpheum, is attracting attention.

The Big Iowa State Fair closed Aug. 29 to the largest attendance in years. A. KAHN.

ST. PAUL

The *Tik-Tok Man of Oz* opened the regular season at the Metropolitan Aug. 24-30 before a large and enthusiastic audience. It was voted one of the most magnificent productions ever seen here, and recalled the golden days of Dave Henderson and his American Extravaganza co. Every musical number was encored and the many unique comedy effects made a big hit. Chamber of Commerce Aug. 31-Sept. 6. *The Mixtures* of South Coast, F.-10. Harry Hill Sept. 11-15.

More *Music Against the Wall* was the Orpheum headliner Aug. 24-30, supported by James J. Morton, Three Colliers, Hale Norgren and co., La Vier, Andrew F. Kelly, and Three Millions.

The Empress had *Ouidip's Syndicate*, in 1909, *Spirit Paintings*, William Cahill, and Belmont and Hart.

Madame Kenny Linus and Tiddish co. presented *Miriel* at the Grand Aug. 18. The regular season at this house began Aug. 24-30 with *Music*, *Big Profits*. The star this season is as follows: Theo. D. Hayes, manager; G. Granstrom, treasurer; Charles Stevens, superintendent; Clay Weisel, musical director; Ed. St. Clair, stage-manager.

Boy Laney says he saw Edwin Neil on a recent trip to Los Angeles. "Eddie" is now house superintendent at the Moroco. JOSEPH J. PFISTER.

SEATTLE

At the Moore, *Everywoman* was presented by an excellent co. Aug. 18-24, matines, 20, 22 and 25, before audiences averaging good business. The allegorical characters were portrayed with skill and vividness, so that the lessons taught by the play were easily grasped.

Metropolitans, dark Aug. 18-25.

At the Seattle, Uncle Tom's Cabin, Aug. 18-17, played to medium houses.

At the Orpheum, *Empress and Pantages* Aug. 17-25 running.

At the Clemmer, Colonial, Grand, Alhambra and Melbourne, moving pictures and vaudeville.

BENJAMIN F. MUSSEYEV.

SPOKANE

With the Auditorium destroyed by fire Aug. 19, and the American controlled by an Eastern co., the theatrical situation here is decidedly complicated. It is possible that Manager Yorke may take over the Spokane, a former road house, making pictures. In order to preserve his strong hold of Spokane, a loss of \$20,000 was suffered in the destruction of the Auditorium, which had been the scene of history-making events in Spokane for twenty-three years.

The fire broke out early on the morning of the 19th, after the Passing Show of 1912 had played the first performance of their engagement. Most of the scenery and costumes were saved, and, after the loss of one performance, five were given at the American. They played to \$20,000 business, a better record, relatively, than made anywhere else in the West. Ready Money also played at the American, Aug. 22, to good business.

Mr. Yorke's skeleton booking was fattened last week by the following: William Faverham, Oct. 8; Anna Held, Jan. 1; May Irwin, Feb. 11 and 12, and H. B. Warner in *The Ghost Breakers* May 1.

Mrs. Charles A. Albert, wife of a Spokane attorney, and known on the stage as Sarah Evans, leaves Aug. 24 for New York to join *The Garden of Allah* co., in which she will have the leading part, that of Domina. W. S. MCCLURE.

EDMONTON

The New Song Birds was featured at the Empire Aug. 18-20, and opened big. Arthur Fell conducted the orchestra. J. C. Nugent and Julie York were well received in the former's sketch. The Regular, which throws a unique sidelight on New York night life, Carl McOllough was liked, and James Mullin and Alan Coogan were

amusing. Thomas B. Handers and Arthur O. Mills, pianists; Charles Rosas and co., and Lane and O'Donnell also pleased. Big business. Among other Hamid Troupes of Arabs in a whirling acrobatic set, and José Diaz and friends, including his son, De Vaca, and Willie Edwards, presenting *The Indian Hunter*, split the headline honors at *Pantages* the week of Aug. 18. Pony Moore and Davey and Pife in a novelty dancing act. Anderson and Golosa, comedians, and the Justing Barretts were also well received, big business.

The Spiders, with Edward Hearn as Roy Glenister, was presented to good business by the Lyric's Permanent Players the week of Aug. 19.

J. Stark, manager of the Edmonton Exhibition Association, announced at a meeting of the directors on Aug. 19 that he had a purse of \$5,000 over operating expenses at the midsummer fair and race meeting, Aug. 11-16. Forty-eight thousand dollars was disbursed in prizes and purses, as against \$30,000 in 1912.

The annual show under the auspices of the Edmonton Horticultural Society in the Thistle Rink was well attended Aug. 22-23. There were 1,000 entries in the various classes. The show was opened by His Honor G. H. V. Bullock, Lieutenant-Governor for Alberta. AUGUST WOLF.

OTTAWA

Edison's Talking Pictures, Aug. 28-30, interested large audiences at the Russell. William Corbett in *The Silver King* Sept. 1-2.

The vaudeville season opened Aug. 25 at the Dominion, with the following on the bill: Tom Nawn, Letoy Bros., Herbert and Claribel Johnson, Dupre and Dupre, Moore and Young, Miller and Stanley, and Cooke and Stevens. The house has been thoroughly renovated during the past month, and presents a fine appearance. Business is very good. J. H. DUBA.

CALGARY, ALTA.

The Empire did S. R. O. business Aug. 18-23, with an excellent bill of *Pantages* vaudeville, headed by Dennis Palmer's Mr. Green's Reception, featuring the four Marx Brothers. This act is very prettily dressed, and the specialties of the troupe are distinctly good. The balance of the bill was fully up to the mark.

The Lyric and Sherman Grand are still dark, with the exception of the usual Orpheum vaudeville. The three last nights of the week. The Alabama Minstrels occupy the Sherman-Grand Aug. 25-27.

MONTREAL

Adèle opened at His Majesty's Aug. 18 and was well received here. *Stop Thief* Aug. 28-30. Lady of Oxford Sept. 1-2.

Edison's African Hunt Pictures were the attraction at the Princess Aug. 25-30. The regular season opened Sept. 1 with *The Blindness of Virtue*.

The stock season at the Orpheum closed Aug. 28, when *The Thief* was played to a packed house, and everybody in the co. had to make a speech and received enough presents to stock a Christmas tree. The vaudeville season opened Aug. 29.

Willie Williams and her co. did good business at the Galaxy. *Music* and *Poetry* Sept. 1-2.

Princess is putting on a new bill of vaudeville and pictures, and is also the Imperial. Miss Connor, singer and harpist, being the feature at the latter. Gaby, a delightful comedy, is in the Bill at the Nouveautés. W. A. THREATHWAITE.

PATERSON

At the Opera House good business was the rule for the week ending Aug. 30. The first Dan McGrath in *Mary's Lamb* gave an acceptable performance, which will be greatly improved when the rough edges have worn off. The company opened its season here and is under the direction of William Pitman. For the last half of the week Savage offered Little Dorrit to good audience. The co., headed by Otto Harlan, left nothing to be desired. Within the law Sept. 1-2.

Manager Wilbur presented Cecil Spooner's Gold for Money Aug. 25-30. The co. proved to be capable. *A Fool There Was* Sept. 1-2.

The Empire opened Sept. 1 with stock co. under the direction of Will H. Gregory. The opening bill is *The Fortune Hunter*.

The Honeymoon Girls Aug. 25-30 drew steady numbers through the doors of the Orpheum. The Bowery Burlesques Sept. 1-2.

Vancouver contributed by local talent comprised the bill at the Majestic Aug. 25-30. Business was big and the audience pleased. Grosvenor and Knoblock and Whorlabb and Scherer pleased immensely.

The box-office of the Empire will be presided over by Walter Aschbach, who returns to Manager Bruggemann's forces after a season's absence.

Mr. Charles Fischer has been engaged to play the part of Rlinky Lockwood at the Empire in *The Fortune Hunter*. JOHN C. BUSH.

ROCHESTER

The Lady of the Slipper, with Fred Stone, David Montgomery and Eddie Janis, at the Lyceum, Aug. 25-27, was the big offering of the week. The Temperamental Journey pleased. Aug. 28-30.

With a three-reel *Gao Vadis* film as the attraction, the Family Theater could not help but have a good week. Good vaudeville balanced off the bill.

Al Reeves' Beauty Show started off the burlesque season at the Corinthian. Between Henry Jacobs, owner of the house; Al Reeves and Mr. Gleeson, resident manager, there was quite a distinctive touch given the opening.

The Temple is presenting excellent bills to good houses.

Al Field's Great Minstrels opened to good business at the Shubert Theater, Aug. 25.

The staff of employees of the opening season of the Corinthian Theater is John Gleeson, manager; Frank L. Smith, treasurer; Miner Hamilton, assistant treasurer; Homer Briggs, stage carpenter.

The Confusion is the current offering at the Baker. Russell Garrison, the popular treasurer, is back at the box office, after a summer's absence.

The Gordon Photoplay House, the Victoria, Colonial, Genesee, Grand and Pittsburgh Hall are doing good business.

The Rainey African Hunt film is at the Shubert, Sept. 1-2.

Ontario Beach closed Sept. 1.

ROBERT HOGAN.

NESTOR LENNON ALWAYS WORKING—ASK THE MANAGERS

Why? Because!!!—

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VAUDEVILLE



Mlle. Dazie in Barrie's Whimsical Pantomime, "Pantaloons," Kathleen Clifford and Jack Norworth Score



ETHEL LEVITT.
At Colonial for Her One Week in America.

WITH its whimsical imagination, its gentle humor and its elusive charm, Sir James Matthew Barrie's fanciful semi-pantomime, *Pantaloons*, is a little vaudeville classic. Moreover, *Pantaloons* is an artistic triumph for Mlle. Dazie and her associate players, who charmingly catch its elusive elfin spirit. It received its premiere last week at the New Brighton.

Columbine, *Pantaloons*' daughter, is in love with the humble Harlequin, but the father, grown old making the public laugh, pleads with her to marry Clown. *Pantaloons* fears the "awfulness of not being famous any longer—becoming just one of the public"—and Clown will save him from losing his position at the theater only in exchange for the daughter's hand. Heartbroken, Columbine gives back the ring to her lover; but, when Clown comes, arrogant and domineering, the penniless harlequin appears with his magic sword, and, transfixing Clown and *Pantaloons*, carries his sweetheart away. Years pass, and the aged *Pantaloons*, broken in spirit, sits alone by his fire, "disengaged" and forgotten. The lovers return, but the father turns from the penitent and ragged wanderers. Then he sees their baby, a clown like himself, and so he forgets the bitterness of his own life in the smile of the little child.

Mlle. Dazie again demonstrates her grace as a toe dancer; but, greater still, she invests Columbine with a delicate charm and a gentle touch of whimsical pathos and humor. It is an admirable pantomimically as from a terpsichorean viewpoint. She is the sprite of Barrie's imagination. James Kearney makes a delightful *Pantaloons*, playing with a mellow art. *Pantaloons* becomes, in his hands, humanly and sympathetically appealing. Harry Taylor is satisfactory as Clown; but William Schrode is rather heavy and a bit out of the spirit as Harlequin. Of the six characters, *Pantaloons*, Clown and the Little Clown alone speak.

Pantaloons is a little brother of *Peter Pan*.

Jack Norworth won a solid hit at the New Brighton. Likeable, clean-cut and agreeable of voice as ever, Mr. Norworth sang some old and new songs of his own. Among the last named were "Naughty Boy," of tuneful qualities, and "I'm a Nut!" which seems destined for popularity. Then, too, he gives moving pictures of his imaginary adventures this summer. Altogether, it is an attractive offering.

It is a long time since we have had the pleasure of watching such an ideal and thoroughly charming act as that offered by Kathleen Clifford at the Fifth Avenue Theater last week. It is a daintily and

delicately tempered little offering, conceived and worked out in a delightful manner. Miss Clifford first appears in a pretty gown, her arms half hidden in apple blossoms, to demurely sing "Apple Blossom Time in Normandy." A moment and she returns, dapper in manly garb—a blue Summer suit and straw hat. A few seconds later finds Miss Clifford, in cockney attire, doing an imitation of Albert Chevalier. Then she reappears as a silk-hatted dandy in evening clothes with a darkey melody. Miss Clifford makes her changes behind a screen—almost as transparent as modern feminine attire—frolicking about, in silhouette, from one garment to another.

Miss Clifford does everything gracefully and neatly, pointing her songs with a delicate touch and dancing lightly and nimbly.

Such excellent singing as that of Raoul Romito and Contessa Millefiori is rarely heard in vaudeville, even on our modern "supreme" and "advanced" bills. Admirable of voice and technique, the singers give operatic selections with ease and charm. The audience easily falls under the spell of their voices and the witchery of Contessa Millefiori's smile.

Mae Melville and Robert Higgins, old favorites, are back in their 1914 model act. Miss Melville is still the eccentric comedienne of old, but Higgins—who used to be the butt of his partner's jokes about his ability to disappear through a crack in the stage floor—is beginning to become quite Charles Dana Gibsonish. Higgins may develop into a matinee idol, but the two are just as humorously entertaining as ever. They score, because their methods—minus every hint of vulgarity—are neither aggressive nor strident. Miss Melville doesn't shout her lines at the audience, but she is really funny where the average "comedienne" would only be unpleasant.



KATHLEEN CLIFFORD,
Dainty Masculine Impersonator.



Gould and Marston, N. Y.
OLGA PETROVA,
Now Scoring in England.

Will Oakland and his four singers repeated their hit at the Fifth Avenue Theater during the second week of their stay in At the Club. The harmony is flawless, the bass gives weight to the quintette, and it is worth while going far to hear Mr. Oakland's lyric tenor in "Peg o' My Heart," and that old-time classic, "When You and I Were Young, Maggie." At the Club is admirable.

Mantilla, "the maid of mystery," assisted by the blonde B. Lloyd, gave gracefully and smoothly executed demonstrations of our modern trot. Gordon and Rica proved their dexterity and daring in a bicycle act that is out of the ordinary.

Wilfred Clarke has not been very fortunate in providing himself with a vehicle in *A Wife for an Hour*. Bob has to have a baby in order to delude a fond stepmother, who believes him happily married; hence a lot of dashing in and out doors in pursuit of the property infant. There are a number of broad lines, and the skit is rather creaky.

Just Half Way, a new playlet by Una Clayton, had its premiere at the Union Square Theater in the hands of Allan Dinehart and Ann Heritage. Dinehart plays the clerk of a deserted hotel "on the Hudson," while Miss Heritage appears as a quaint country maiden. Just as you have classified the offering as a patter act in new guise, the orchestra unearths some "soft music" and the country maid naively tells the clerk that she has just run away to meet a traveling man. He is going to marry and take her to New York and the Hippodrome. The Fourteenth Street lady who sat behind me had unearthed her handkerchief at the first strains of the music in anticipation of a sad moment or two. "Gee," she said with anxiety, "ain't she some innocent?" Then the clerk explains that the drummer is a bad lot, displays the hotel register of the villain's past performances and the girl collapses in tears. Of course, the clerk volunteers to fill the vacancy for a real elopement and everything ends happily.

Just Half Way is a quiet sort of act, with a touch of homely appeal, always to be found in Miss Clayton's playlets, and a gleam of melodrama. It is nicely played and prettily staged.

Arcadia, an act shown at the Union Square, wasn't as idyllic as its title sounded.

FREDERICK JAMES SMITH.

IN THE VAUDEVILLE WORLD

B. F. Keith Purchases Chase's New Washington Theater—Now Has Thirty Houses Under Personal Direction

BY WALTER J. KINGSLEY.

B. F. KEITH, owner of the great Keith circuit of thirty first-class vaudeville houses and president of the United Booking Offices, announces his purchase of P. B. Chase's magnificent new million dollar theater in Washington, D. C., at Fifteenth and G streets, N. W., opposite the U. S. Treasury. The final details of the sale were concluded when Maurice Goodman, general counsel for Mr. Keith, went to Washington to prepare the necessary legal documents for Mr. Keith's signature. This theatrical deal of the first magnitude places Washington in the world-famous Keith circuit and gratifies a long-standing ambition of Mr. Keith's to own a splendid theater in the national capital equal or superior to the palaces of amusement which bear his name in Boston, Philadelphia, New York, and other Eastern cities between Portland, Me., and Chicago.

The announcement of the sale of Washington's costliest and finest theater to Mr. Keith comes as a complete surprise, as the principals to the transaction carried on their negotiations with the complete secrecy which invariably marks the huge operations of B. F. Keith, who recently paid \$5,000,000 for the Percy G. Williams circuit of New York theaters without a rumor of the great buy leaking out until he made the official announcement through Mr. Albee. Chase's has been a synonym for high-class vaudeville in Washington for many years. Manager Chase has been a member of the United Booking Offices for the past fifteen years. This is the national clearing house for vaudeville established by Mr. Keith and his associates, and Chase's Washington has been one of the most powerful houses booked through its offices. A year ago Mr. Chase gave up his old theater, so pleasantly remembered by players and public, and built the new Chase's which has now passed into Mr. Keith's control. The new Chase's cost \$1,000,000 and represents the utmost magnificence and the latest scientific techniques of theater building. It has been understood for a long time that if Mr. Chase ever disposed of his Washington theatrical interests that Mr. Keith would have the option of purchase.

Chase's opened for the new season on Monday with a powerful bill of Keith vaudeville. The present executive staff appointed by Mr. Chase will remain on duty until further announcements are made by the new management. The house is under the direct control of E. F. Albee, who since 1898 has been general manager of Mr. Keith's vast theatrical interests. Mr. Albee is also general manager of the United Booking Offices. It will be seen that Chase's is now a link of the utmost importance in the Keith chain of celebrated vaudeville theaters.

Those who have been under the impression that B. F. Keith had retired from active participation in the vaudeville business will be undecieved by his purchase of Chase's, which is one of the biggest theatrical deals ever consummated in this country. Mr. Keith, however, holds the record for large dealing in the world of amusements, his \$5,000,000 transaction with Percy G. Williams for his New York then-

ters still being a matter of wonderment in the theatrical business. For four months Mr. Keith has been negotiating for Chase's, and he is enthusiastic over adding Washington to his circuit. The addition of Chase's gives Mr. Keith thirty theaters of the highest class, under his personal direction, extending from the Atlantic seaboard to Chicago. The Orpheum circuit, with which Mr. Keith is affiliated, owns thirty more theaters from Chicago to the Pacific Coast. Interested with Mr. Keith in the New York theaters and some others are Messrs. Morris Meyerfeld and Martin Beck in the Orpheum circuit; M. Shea, of Buffalo and Toronto; James F. Moore, of Rochester and Detroit; Harry Davis, of Pittsburgh; Messrs. Pringle, Dufield, and Dymont, of the Canadian circuit; Mrs. C. E. Kohl, of Chicago; Max Anderson, of New York, and George B. Cox, of Chicago.

Mr. Keith's celebrated Boston and Philadelphia houses are known all over the world for their beauty, elaborate furnishings, and their exquisite detail of management. These houses have been a model for other theater builders since their opening, and it has long been conceded by every one that Keith vaudeville, as originated and presented by B. F. Keith in his theaters, made vaudeville what it is to-day, the favorite theatrical entertainment of the American public.

Maurice Levi is heartbroken; he has lost his press clipping book containing the history of his life work. Fred Warde is devoting his days and nights to its recovery.

Gertrude Barnes has at last won the vaudeville recognition to which she is entitled. She has been booked solid over the Orpheum at a corking salary and later the best Eastern time will be hers. If ever a girl worked hard and strove to give value it has been Miss Barnes. She labored like a rolling mill worker for several years to perfect a good act, and when she had it ready circumstances over which she had no control set her back for a time. Now, however, her troubles are over and she is a powerful headliner. At the Majestic, Chicago, she was a positive sensation. Gertrude Barnes is another girl who has arrived.

C. F. Zittel, of the *Evening Journal*, is rated at \$500,000. Yet they do say that virtue goes unrewarded in this big town. When you consider that many great literary lights make barely enough to buy gasoline for Zitt's cars it makes one wish that he had gone in for advertising himself. As Arthur Brisbane once said in speaking of the advertising pages: "God bless the commissariat."

That wonderful gathering of lovely West Side girls was again in evidence Monday afternoon at the Colonial. The correct thing on the upper West Side is to attend the Colonial on Monday afternoon. There all the youth and beauty of Broadway, West End Avenue, and Riverside Drive gather until the fireman protests. It is the classiest mob to be found in Greater New York.



Mrs. CHASE.
AMELIA BINGHAM,
Clever Actress in Vaudeville.

York. There is nothing like it anywhere. These youngsters are all in love with life, have plenty of spending money, good homes, fine clothes, and perfect health.

Mrs. Harry Bailey, known professionally as Hae Fenton, is now at home recovering from a severe operation. She will resume her vaudeville dates about the new year. Miss Fenton has won a prominent place in Keith vaudeville in a very short time, and her illness at this time, when she was booked for a season of forty weeks, is a great misfortune.

B. F. Keith has received many letters of approval for his stand against all ridicule of the suffrage cause in his theaters. Here is an extract from a letter from Press Chairman Elinor Byrnes, of the National American Woman's Suffrage Association, which proves that the advocates of votes for women appreciate courtesy paid to their cause.

"We are delighted to know that Mr. Keith has issued orders to the managers of his theaters to suppress all ridicule of the woman suffrage movement. We feel more and more strongly that belief in women suffrage is merely a matter of education. The vaudeville reaches more people than our workers possibly can, therefore it is hard to underestimate its influence in our campaign.

"If we can supply suggestions of any time for pro-suffrage jokes, we shall be delighted. There is, it seems to me, opportunity for real humor of the sort which will offend no one."

CHICAGO VAUDEVILLE

BY E. R. MCKEEHAN.

Musical Robinsons will have their first Chicago opening Sept. 15, at the Star, where they have been placed by Walter De Oyley.

Jack Arnold, of Beaumont and Arnold, is writing some vaudeville material for Alice Summers (Summers and Morris), and Sally Berna, the Hebrew comedian.

The Lowes left here early last week for Edmonton, Can., to open on the Panhandle line.

Felix Kretschman, a nephew of Adelinde Herrmann, who sometimes uses billing of "Herrmann the Great" or "the Great Herrmann," got stuck in a truck during one of his illusions attempted at the Franklin Theater.

Lloyd Spencer, manager of the Plaza Theater at San Antonio, Texas, was a Chicago visitor last week.

Fontaine and Bergen displayed a new act with four girls at the Franklin Theater Aug. 24.

Morris and Clark were at the Grand (Thirty-first and State) the "last half" of last week with a new act by Tummy Gray, entitled For Sale, a Marriage License.

Charles Takacs, formerly at the Chatterton Opera House at Bloomington, Ill., is now the representative of the Finn and Heiman Amusement Company at Springfield, Ill. He will direct both the Majestic and the Chatterton theaters at that point.

The Four Marx Brothers had a week open between Calgary and Spokane, on the Panhandle circuit, and booked five days of it on percentage, playing at 80-15.

Billy Wildom, manager of the Grand Theater at Gary, Ind., is dead. He is remembered as having a quintette in vaudeville some years ago. Until he took the management of the Gary house he offered a single in vaudeville.

Lalla Selbin is now playing Frank J. Talbot's hippodrome, where the act is making very good.

Harry Beaumont has been appointed booking manager of Alfred Hamburger's New York and Western agency.

MAY MAKE CONCERT TOUR

Ota Gygi, the violinist, is undecided about his future plans. After returning East to meet his wife he will either play Eastern time or make a concert tour.



Moffett. CHASE.
FRITZ SCHERFF,
Making Vaudeville Debut at Palace.



MARION GARSON,
Favorite Soon to Be Seen in the East.

HANS ROBERT HAS MUSICAL PLAYLET

Hans Robert is rehearsing a new playlet by Edgar Allen Woolf. The sketch is said to have unusual possibilities, possessing well defined veins of humor and pathos, as well as opportunities for the introduction of good singing. The title for the playlet has not yet been selected, but Mr. Robert will portray a woman-hating author, embittered by an early love affair and finally won over when his former sweetheart, deserted and dying, leaves her little child in his care. A neighbor, a pretty and kind-hearted singer, completes the transformation. Marion Murry, who starred for two seasons in Mr. Woolf's *The Prima Donna's Honeymoon*, will play the singer, and little Pauline Currie will be seen as the child. Mr. Robert, who has proven his sterling ability in *Checkers*, *The Gentleman from Mississippi*, and other dramas, will undoubtedly contribute a striking characterization, and the sketch seems to have every possibility of success.

WOOLF'S "THERE WERE ACTORS THEN"

There Were Actors Then is the title selected by Edgar Allen Woolf for the dramatic vehicle in which Burton Churchill, long prominent in William Faversham's supporting company, will appear as vaudeville star. During the progress of the playlet, Mr. Churchill will be seen in several scenes from Shakespeare's dramas. **There Were Actors Then** will open in Hartford on Sept. 29.

EDWARDS REHEARSES FOUR ACTS

Gus Edwards is living up to his title of busiest little song writer and vaudeville producer these days. Mr. Edwards has nothing to do at present but rehearse four acts: *The Boy Scouts*, *The Bingville Cabaret*, *The Famous Song Revue*, and *The International School Boys and Girls*. During spare time Gus is grinding out a few tantalizing tunes, to charm the Keith audiences in the near future.

The Famous Song Revue will have its New York premiere at the Palace shortly.

"WHEN WOMEN RULE" ABROAD

When Women Rule, the vaudeville playlet which is being successfully presented by Helen Bick and Louise Ripley, and which has been a part of Lew Fields' *All Aboard*, is now being presented in England by Edmund Beresford. Ned Joyce Heaney is the author of the burlesque playlet.

Mr. Fields say the original production of the skit at the Metropolitan Opera House in Philadelphia and was so impressed that he made arrangements to incorporate it in his Summer show. Misses Bick and Ripley are now scoring over the Sullivan and Considine time in the sketch.

MISS BRICE WINS LONDON HIT

Fanny Brice won a hit at her recent English debut at the London Opera House. "She appeared," says the *Post*, "in unostentatious fashion and a plain, white satin frock, and was so enthusiastically received that the management not only promptly engaged her to appear regularly, but have had a part written into *Come Over Here* for her special benefit. Miss Brice hails from America and is as clever as she is good looking."

JACK LEVY'S ACTS

Jack Levy is now booking a number of important vaudeville acts, among them being Pauline, Edith Helene, Harry Bulger, Ar Siu, a Chinese violinist; Rita Gould, George Wilson, May Hopkins, Scottie Provan, the Adam Trio, the Cycling Burlesks, the Mediors, Rose Bindner, Henri la Bonté, Marie Stoddard, Billie Bletcher, and Russo.

STONE AND KALISZ IN OPERETTA

Amelia Stone and Armond Kalisz opened in Edgar Allan Woolf's new operetta, *Mon Desir*, in Norfolk on Monday. They are supported by a cast of five.

VAUDEVILLE DATES

Where no date is given, it will be understood that the current week is meant. Where the name of the city is omitted, it will be understood that New York City is meant. Dates Annexed, mailed to reach THE MIRROR by Friday, will appear in the next week's issue.

BERNHARDT, Sarah: Collineum, London, Eng., Sept. 8—Indiana.

BERNE, Label: Fifth Ave.

BERNARD, Madame, Co.: Orph. Richmond, Va., 8-18.

BEYER, Ben. and Brother: Colonial.

BIG CITY FOUR: Orph. Richmond, Va., 8-18.

BIG QUARTET: The: New Brighton, Brighton Beach, N.Y.

ABELLES, Ed., Co.: Orph., Omaha, Neb.
 ABINGDON, W. J., Co.: Orph., Fresno, Calif.
 ABLE, Charles: Orph., Oakland, Calif., 1-15.
 ABLE, George: Stock, 17-22.
 ABADIA, Louis: Maj., Milwaukee, Wis., 8-18.
 ABAIL and Hickey: Remona Park, Grand Rapids, Mich.
 ADAMS, B. and E.: Orph., Utica, N. Y.
 ADDIE Family: Keith's, Boston, Mass., 8-18.
 AEBARN, Charles: Troupe: Victoria, 8-18.
 ALDO Brothers: Empire, Calif., San Fran.
 ALICE Three: Maryland, Balto., Md., Orph., Richmond, Va., 8-18.
 ALEXANDER and Scott: Forth, Atlanta, Ga.
 ALEXANDER Bros.: Dominion, Ottawa, Can., Orph., Montreal, 8-18.
 ALEXANDER Sisters: Bijou, Bay City, Mich.
 ALLEGRO: Krus, Omaha, Neb.
 ALLEN, Frederick and Co.: Orph., Omaha, U. S., Orph., Salt Lake City, U. S., 8-18.
 ALPHA Sextette: Wilson, Bell, Wis., 8-18.
 ALTOUS Brothers: Orph., Hartford, Conn.
 AMERICAN Dancers, Six: Hepburn's, Coney Island, N. Y.
 ANKER Brothers: Orph., Duluth, Minn., Winnipeg, Can., 8-18.
 APPLE of Paris: Orph., Utica, N. Y.
 ARCADIA: Temple, Detroit, Mich., 8-18.
 ARCHIN and Ingersoll: Lyric, Kansas City, Mo.
 ARCO Brothers: Orph., Sioux City, Ia., 8-18.
 ARETHA and Victor: Orph., St. Paul, Minn., 8-18.
 ARMSTRONG and Clark: Orph., Stone City, Ia., 8-18.
 ARNAUT Brothers: Victoria Theatre, Pa.
 ARTISTIC Three: Orph., New York, Pa.
 ASHAI Jane: Temple, Detroit, Mich., 8-18.
 ASHLEY, Millian: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 8-18.
 ATHLETIC Four: Orph., Windsor, Can., Sherman Grand, Calgary, B. C., Empire, Edmonton, 10, 11, Orph., Regina, 12, 13.
 AUSTRALIAN Boy Scouts: Maj., Orph., Ill.
 AUSTRALIAN Comedy Four: Keith's, Cleveland, O., 8-18.
 AUSTRALIAN Bandit: The Henderson's, Coney Island, N. Y., Proctor's, Newark, N. J.
 AVON Comedy Four: Keith's, Cincinnati, O., Keith's, Indianapolis, Ind., 8-18.
 AYER, Grace and Rose: Cosy, Houston, Tex.
 BAKER, Belle: Maryland, Balto., Md., Bushwick, Brooklyn, N. Y., 8-18.
 BALL and West: Union Sq., Ball, Bay Illinois: Colonial, Chicago, Ill.
 BALLET, Classical: Keith's, Cleveland, O., 8-18.
 BALLINGER and Reynolds: Columbia, St. Louis, Mo., Maj., Milwaukee, Wis., 8-18.
 BANTA Brothers, Four: Forrest Park, St. Louis, Mo., Maj., Chico, Ill., Tempie, Detroit, Mich., 8-18.
 BARNES, Stuart: Maj., Chico, Ill.
 BARNES and Crawford: Colonial, Chicago, Ill., 8-18.
 BARNES, Gertrude: Columbia, St. Louis, Mo., Palace, Chico, Ill., 8-18.
 BARNES, Stuart: Maj., Chico, Ill.
 BARRY and Mortimer: Orph., Sioux City, Ia., Orph., Des Moines, 8-18.
 BARRY, Ledia: Maryland, Beloit, Wis., 8-18.
 BARTHOLDI'S Birds: Orph., Oakland, Cal., Orph., Ogden, U. S., 8-18.
 BARTLETT'S, Aerial: Paradise, Vancouver, B. C.
 BATES, Norma, and Co.: Keith's, Phila., Pa., Colonial, 8-18.
 BEACHY, Liacon: Fifth Ave., 8-18.
 BECKER and Adams: Pantages, Portland, Ore.
 BELL and Jones: Hudson, Union Hill, N. J., 8-18.
 BELL Family: Orph., Los Angeles, Cal., 1-18.
 BENDEK, Fred: Orph., Des Moines, Ia., Orph., Lincoln, Neb., 8-18.
 BELLOC LAIRE and Herman: Orph., Spokane, Wash., 8-18.
 BELLAQ and Baker: Family, Moline, Ill.
 BENTLEY, Walsh: Orph., Lincoln, Neb., 8-18.
 BERNSFORD, Cecile: Orph., Lincoln, Neb., Columbia, St. Louis, Mo., 8-18.
 BERGER, Edgar: Orph., Denver, Colo.
 BERGER, Valerie: Bushwick, Brooklyn, N. Y., Bronx, 8-18.
 BERRIN, Mike: Orph., Minneapolis, Minn., Maj., Milwaukee, Wis., 8-18.
 BISON City Four: Maryland, Md., Maj., Chico, Ill., 8-18.
 BLACKBIRDS, Seven: Columbia, St. Louis, Mo.
 BLANK Family: Orph., Minneapolis, Minn., 8-18.
 BOGARD and Nelson: Orph., Minneapolis, Minn., 8-18.
 BOESE, E. L.: Maj., Chico, Ill.
 BOHEMIANS, Three: Orph., Lincoln, Neb., Orph., Moline, Ia., 8-18.
 BOLAND, Harris, and Holtz: Orph., Lincoln, Neb., 8-18.
 BOND and Benton: Richmond, Va., 8-18.
 BONNETTE, Troops: Jacksonville, Fla.
 BOOK and Book: New Globe, Kansas City, Mo.
 BORIS and Irvin: Troupes: Empire, Calif., San Fran.
 BOVILL, Fred, Co.: Dominion, Ottawa, Can., Orph., Montreal, 8-18.
 BOVENS, Waiters and Crooks: or, Keith's, Phila., Pa.
 BOUDINI Brothers: Maj., Ohio, Ill.
 BRAD, The: East End Park, Memphis, Tenn., Orph., New Orleans, La., 8-18.
 BRENN, Harry: Orph., Hartford, Conn., Orph., Norfolk, Va., 8-18.
 BRIE and Gonne: Alhambra, Bronx, 8-18.
 BROOKMAN, James: Pantages, Vancouver, B. C.
 BROWN and Newman: Maryland, Balt., Md.
 BROWNE, Bothwell Co.: Paradise, Edmonton, Can.
 BUCKLEY'S Animals: Orph., Fresno, Cal., 8-18.
 BUDDY, Aerial: Palace, Chico, Ill., 8-18.
 BURKE, John: Victoria, 8-18.
 BURKE, John and Mae: Marie, Belmont, Md., Hippodrome, Pittsburgh, Pa., 8-18.
 BURKE, Jennings: Keith's, Phila., Pa., 8-18.
 BURLIN and Hurley: Broadway, B'klyn., N. Y., 8-18.
 BURNHAM and Edwin: Grand Opera House, Pittsburgh, Pa.
 BURNIM and Taylor: Kru.
 BYRON and Langdon: Keith's, Columbus, O., Keith's, Chico, Ill., 8-18.
 CABARET, Trio: Tennis, Rockwood, N. Y.
 CALIF. Brothers: Orph., 8-18.
 CALDER, Leo Co.: Family, Moline, Ill., 8-18.
 CAMERON and O'Conor: Fifth Ave., 8-18.
 CAEL and Lottie: Orph., Des Moines, Ia., Orph., Omaha, Neb., 8-18.
 CALION and Parfum: Marion, Kalamazoo, Mich.
 GABRIEN and Roberts: Palace, Tacoma, Wash.
 GABSON Brothers: Orph., Sioux City, Ia., Orph., Omaha, Neb., 8-18.
 GASTILLIANS, The: Grand Opera House, Pittsburgh, Pa., 8-18.
 GAUPSLICAN, Carl: Grand, St. Paul, Minn., 8-18.
 GAVANNA Duo: Orph., Englewood, N. J., 8-18.
 CHAMBERLAINS: Alhambra, Ill., 8-18.
 CHIP and Marlie: Orph., Duluth, Minn., Orph., Winona, Minn., 8-18.
 CHUNG Hwa Four: Orph., Pauli, Minn., Orph., Duluth, Minn., 8-18.
 CLARKE, Wallis Co.: Orph., Portland, Ore., Odessa, 10-18, Salt Lake City, 14-20.
 CLAYTON and Lamont: Paradise, Portland, Ore.
 CLAYTON, U. S.: Keith's, Cincinnati, O., Keith's, Indianapolis, Ind., 8-18.
 CLIFF, Eddie: Palace, Sheas, Buffalo, N. Y., 8-18.
 CLIFFORD, Kathleen: Sheas, Buffalo, N. Y., Shea's, Toronto, Ont., Can., 8-18.
 CLOWNLAND: Orph., Buffalo, Pa., 16-20.
 COLLEGIANS, Three: Orph., Duluth, Minn., Orph., Milwaukee, 8-18.
 COLONIAL Minister Maid: Joe, Lansing, Mich., 1-8.
 CONLIN, Ray: Dominos, Other, 8-18.
 CONNLIN, Stacie and Connie: Orph., Duluth, Minn., Orph., Winnie, Can., 8-18.
 CONNELLY, Mr. and Mrs. William: Orph., Duluth, Minn., 8-18.
 CONNORS and Edna: Empire, Niagara, Can.
 CONROY and Models: Keith's, Toledo, O., Hippodrome, Pittsburgh, Pa., 8-18.
 COOK and Stevens: Orph., Montreal, Can., Tempie, Hamilton, 8-18.
 COOK, Joe: Shea's, Buffalo, N. Y., 8-18.
 COOMBS and Aldwell: Midway, Ft. Worth, Tex.
 COOPER and Robinson: Allright, 18, 19.
 COOPER, J. and L.: Temple, Detroit, Mich., 8-18.
 COQUETTES, Eight: Orpheum, Norfolk, Va., Orph., Hamburg, Pa., 8-18.
 CORPUS Brothers: Bijou, Jackson, Mich.
 COUGHLIN, Rosalind: Orph., 8-18.

WINNIPEG, Can.: Sherman Grand, Calgary, S. S., Empire, Edmonton, 10, 11, Orph., Brooks, 12, 13.
COURTNEY and Jeanette: Passages, Utica, N. Y.
COURTNEY Sisters: Keith's, Philadelphia, Pa., S-12.
COUNTS, Catherine: She's Toronto, Can., Orph., Memphis, Tenn., S-12.
CRAWFORD, Clifton: Grand Opera House, Pittsburgh, Pa.
CULLIN, James: Keith's, Columbus, O., Keith's, Toledo, O., S-12.
CUMMINGs and Gladys: Keith's, Boston, Mass., S-12.
CUNNINGHAM and Marion: Academy, Norfolk, Va.
CURPIN, H. and L. Orph., New Castle, Pa., S-12.
CUTTER, Musical: His, Chicago, Columbus, St. Louis, Mo., S-12.
DAILEY, Robert: Co.: Temple, Rochester, N. Y., Temple, Hamilton, Can., S-12.
DAKOTA, Jack, Trio: She's, Buffalo, N. Y., She's, Toronto, Can., S-12.
DALE and Boyce: Bushwick, Elms, N. Y.
DANCE Dream: Winnipeg, Can., Sherman Grand, Calgary, 10, 11, Empire, Edmonton, 10, 11, Orph., Bechtolsheim, 12, 13.
DANCING, Violinist: Orph., Sioux City, Ia., S-12, Orph., Kansas City, Mo., S-12.
DANIELS and Conrad: Orph., Harrisburg, Pa., Orph., Norfolk, Va., S-12.
DARRELL and Conway: Orph., Spokane, Wash., Orph., Seattle, S-12.
DAVIS and McDougal: Orph., Des Moines, Ia.
DAVIS, Edward, Co.: Orph., Oakland, Calif., Orph., Los Angeles, S-12.
DANIE, Mile: New Brighton, Brighton Beach, N. Y., Palace, Chico, Ill., S-12.
DE COE, Harry: Keith's, Cleveland, O.
DERLEY, Ben, and Co.: Keith's, Phila., Pa.
DE GARMO, Grace: Union Sq., S-12.
DE GASCOIGNE, Cedets: Temple, Hamilton, Can., S-12.
DEUBO: Temple, Rochester, N. Y.
DE LEON and Davies: Orph., Sioux City, Ia., Orph., Lincoln, Neb., S-12.
DE LONG, Maude: Savoy, San Diego, Cal.
DELMORE and Lee: Orph., Richmond, Va., Light: Orph., Portland, Ore.
DELMORE and Light: Orph., Richmond, Va., Light: Orph., Portland, Ore.
DE MAIL, Grace: East End Park, Memphis, Tenn., Orph., New Orleans, La., S-12.
DENOUILLE, Helene: Pocatello, Newark, N. J.
DETROIT Kid: Orph., St. Paul, Minn., Orph., Minneapolis, S-12.
DE VINE and Williams: Orph., Oregon, U.
DE VIN and Williams: Orph., Salt Lake City, U., S-12.
DIAMOND and Brennan: Temple, Detroit, Mich., Temple, Rochester, N. Y., S-12.
DIANE: Jardin de Danse, N. Y. C.—Indefinite.
DICKINSON, Babe: Oakland, Calif., Orph., Los Angeles, S-12.
DIXIE, Trio: Union Sq., S-12.
DIXON, Henry B.: Fifth Ave., New Orleans, La., S-12.
DON, Talking Dog: Temple, Hamilton, Can., Valley, Syracuse, N. Y., S-12.
DOOLBY and Bayles: Grand Opera House, Pittsburgh, Pa., Valley, Syracuse, N. Y., S-12.
DOOLMY, Jed and Ethel: Columbus, St. Louis, Mo.
DORSCH and Russell: Bijou, Bay City, Mich.
DOYLE and Boyce: Bushwick, Elms, N. Y., Fifth Ave., New York, N. Y., S-12.
DUFFY and Lorenz: Orph., Norfolk, Va., Orph., Elms, N. Y., S-12.
DUPREE and Dupree: Temple, Hamilton, Can.
DUPREE, Minnie, Co.: Palace, Indianapolis, Ind., Keith's, Indianapolis, Ind., S-12.
DUNFEE, Josephine: Alabamatre, S-12.
DYER, Herbert, Co.: Keith's, Columbus, O., Keith's, Toledo, O., S-12.
BURR and Berg: Maj., Kalliope, Helsinki, Finl.
EDWARDS, Gus, Kid Kabaret: Orph., Los Angeles, Calif., Orph., Oregon, U., S-12.
EMPIRE, Comedy Four: Keith's, Toledo, O., Keith's, Cleveland, S-12.
EMPIRE, State Quartette: Family, Dixon, Ill.
ENTERTAINERS, Four: Orph., Memphis, Tenn., S-12.
EDMOND, Edward, Co.: Orph., Harrisburg, Pa., Orph., Norfolk, Va., S-12.
EUGENE, Carl: She's, Toronto, Can.
FABER, Girls: Victoria, Orph., Utica, N. Y., S-12.
HAMIL, Fred, Co.: Orph., Los Angeles, Calif., Orph., Ogden, U., S-12.
HANDME and Millis: Orph., Seattle, Wash., Orph., Portland, Ore., S-12.
HANLON and Clifton: Fifth Ave., Proctor's, Newark, N. J., S-12.
HANLON and Hanlon: East End Park, Memphis, Tenn., Orph., New Orleans, La., S-12.
HANLON Bros., Kilburn Ensemble, London, Eng.
HARDEN, Fontaine Ferry Park, Louisville, Ky.
HAINES, Robert T.: Keith's, Cleveland, O., Hippodrome, Pittsburgh, Pa., S-12.
HAL and Francis: Keith's, Cleveland, O., S-12.
HALL, Billy S., Co.: Maj., Milwaukee, Wis., S-12.
HALLER and Fuller: New Brighton, Brighton Beach, N. Y., S-12.
HAMIL, Fred, Co.: Orph., Los Angeles, Calif., Orph., Ogden, U., S-12.
HANDME and Millis: Orph., Seattle, Wash., Orph., Portland, Ore., S-12.
HANLON and Clifton: Fifth Ave., Proctor's, Newark, N. J., S-12.
HANLON and Hanlon: East End Park, Memphis, Tenn., Orph., New Orleans, La., S-12.
HANLON Bros., Kilburn Ensemble, London, Eng.
HARDEN, Fontaine Ferry Park, Louisville, Ky.
HAROLD Four: Orph., Des Moines, Ia., Orph., Sioux City, S-12.
HARVEY, Four: She's, Buffalo, N. Y., She's, Toronto, Ont., S-12.
HAWTHORNE, The: Temple, Rochester, N. Y.
HAWKINS, Low: Maj., Milwaukee, Wis., Maj., Chicago, Ill., S-12.
HAWTREY, William, Co.: Keith's, Boston, Mass.
HAYES, Great: Orph., Salt Lake City, U., Orph., Denver, Colo., S-12.
HAYES, Bill, and Co.: Union Sq., S-12.
HEATH, Jess: She's, Toronto, Can., Temple, Detroit, Mich., S-12.
HEDDER, Tarte: Keith's, Indianapolis, Ind., Keith's, Chicago, Ill., S-12.
HEDDER, Marshall: Colonial, Indianapolis, Ind., and Winona Palace, Chico, Ill., S-12.
HENSHAW and Avery: Keith's, Boston, Mass., S-12.
HERBERT and Goldsmith: Keith's, Indianapolis, Ind., Maryland, Balt., Md., S-12.
HERBERT's Dogs: Orph., Harrisburg, Pa., Chase, Washington, D. C., S-12.
HEUMAN TRIO: Orph., Wisconsin, Can., Sherman Grand, Calgary, S. S., Empire, Edmonton, 10, 11, Orph., Bechtolsheim, 12, 13.
HICKORY Brothers: Keith's, Indianapolis, Ind.
HIGGINBOTHAM, and She's: Alhambra, Spokane, Wash., S-12.
HOGARTY, Frank: Orph., Elms, N. Y., Maryland, Balt., Md., S-12.
PORBE and Windsor: Noveltiy, Topeka, Kan.
FOX and Dolly: Orph., Duluth, Minn., S-12.
FOY, Eddie: Union Sq., Chase's, Washington, D. C., S-12.
FRANKLIN, Irene: Orph., Salt Lake City, U., Orph., Denver, S-12.
FRANCES and Shonton: Orph., Spokane, Wash., S-12.
FRYER, Frank: Orph., Elms, N. Y., Maryland, Balt., Md., S-12.
FRYER, Sam: Hudson Union Hill, N. J., Proctor's, Newark, N. J., S-12.
FRYER, Frank: Orph., Spokane, Wash., S-12.
GARIBOLDI: Orph., Indianapolis, Ind.
GARIBEL, Master, Co.: Estie's, Cleveland, O., Keith's, Toledo, S-12.
GARIBEL, Keith's, Toledo, S-12.
GALLAGHER and Fields: Temple, Detroit, Mich., S-12.
GARDNER, Jack: Orph., New Orleans, La., S-12.
GASCH Sisters: Foraythe, Atlantic, Ind.
GASCOIGNE, Cleo: Keith's, Cleveland, O., Keith's, Toledo, S-12.
GENARO and Bailey: Orph., Sioux City, Ia., Orph., St. Paul, Minn., S-12.
GEORGETTE: Empire, Edmonton, Can., 2, 3, Orph., Regina, 4, 5.
GILDRON, Claude: Maj., Ft. Worth, Tex., Maj., Dallas, S-12.
GOLDEN and De Winters: Chase's, Washington, D. C.
GOLDIN, Horace, Co.: Palace, Golden, and Gaffney: Keith's, Indianapolis, Ind., Cinti., O., S-12.
GORDON and Gordon: Garden, Dallas, Tex.
GORDON, Girls: Keith's, Cinti., O.
GORDON, Robbie: Orph., Spokane, Wash., S-12.
GORMLEY and Gaffney: Keith's, Indianapolis, Ind., Cinti., O., S-12.
GOULD and Ashlyn: Alhambra, Colonial, S-12.
GRANT and Hoag: Maj., Chgo., Ill.
GRANT and Maud: Romona Park, Grand Rapids, Mich.
GREEN, Carl: Forrest Park, St. Louis, Mo.
GRAYSON and Elmosa: Fifth Ave., Proctor's, Newark, N. J., S-12.
GREEN and Green: Pantages, Seattle, Wash., S-12.
GRIFFIN and Bennett: Bijou, New City, Mich., S-12.
GRIMM and Elliott: Krus, Omaha, Neb.
GROMMELLS, The: Orph., Salt Lake City, U., Orph., Denver, Colo., S-12.
GUERO and Carmen: Temple, Detroit, Mich., Temple, Rochester, N. Y., S-12.
GUYO, Ota: Orph., Omaha, Neb.
HAINES, Robert T.: Keith's, Cleveland, O., Hippodrome, Pittsburgh, Pa., S-12.
HAL and Francis: Keith's, Cleveland, O., S-12.
HALL, Billy S., Co.: Maj., Milwaukee, Wis., S-12.
HALLER and Fuller: New Brighton, Brighton Beach, N. Y., S-12.
HAMIL, Fred, Co.: Orph., Los Angeles, Calif., Orph., Ogden, U., S-12.
HANDME and Millis: Orph., Seattle, Wash., Orph., Portland, Ore., S-12.
HANLON and Hanlon: East End Park, Memphis, Tenn., Orph., New Orleans, La., S-12.
HANLON Bros., Kilburn Ensemble, London, Eng.
HARDEN, Fontaine Ferry Park, Louisville, Ky.
HAROLD Four: Orph., Des Moines, Ia., Orph., Sioux City, S-12.
HARVEY, Four: She's, Buffal, N. Y., She's, Toronto, Ont., S-12.
HAWTHORNE, The: Temple, Rochester, N. Y.
HAWKINS, Low: Maj., Milwaukee, Wis., Maj., Chicago, Ill., S-12.
HAWTREY, William, Co.: Keith's, Boston, Mass.
HAYES, Great: Orph., Salt Lake City, U., Orph., Denver, Colo., S-12.
HAYES, Bill, and Co.: Union Sq., S-12.
HEATH, Jess: She's, Toronto, Can., Temple, Detroit, Mich., S-12.
HEDDER, Tarte: Keith's, Indianapolis, Ind., Keith's, Chicago, Ill., S-12.
HEDDER, Marshall: Colonial, Indianapolis, Ind., and Winona Palace, Chico, Ill., S-12.
HERBERT and Goldsmith: Keith's, Indianapolis, Ind., Maryland, Balt., Md., S-12.
HERBERT's Dogs: Orph., Harrisburg, Pa., Chase, Washington, D. C., S-12.
LAUGHLIN Sisters: Valley, Syracuse, N. Y., Maryland, Balt., Md., S-12.
LA VALIMA and Stiles: Minneapolis, Orph., Sioux City, Ia., S-12.
LA VIEIR, Duth, Duth, Minn., Orph., Winnipeg, Can., S-12.
LA TOY Brothers: Temple, Hamilton, Can.
LAUDER, Sherry Co.: Hippodrome, St. Louis, Mo.
LAUGHLIN Sisters: Valley, Syracuse, N. Y., Maryland, Balt., Md., S-12.
LA VALIMA and Stiles: Minneapolis, Orph., Sioux City, Ia., S-12.
LA VIEIR, Duth, Duth, Minn., Orph., Winnipeg, Can., S-12.
LAVINE, Cameron: Three, Keith's, Boston, Mass., S-12.
LAWLOR and Daughters: Maj., Chgo., Ill.
LAWN Party: The: Orph., Spokane, Wash., Orph., Seattle, S-12.
LAWTON: Keith's, Toledo, O., Lawrence and Cameron: Maj., Chgo., Ill., Maj., Milwaukee, Wis., S-12.
LEAHN, Cecil: Grand Opera House, Pittsburgh, Pa., Keith's, Providence, R. I., S-12.
LEAP Year Girls: Virginia, Chico, Ill., Franklin, Chico, S-10, Colonial, Chico, 11-14.
LE BONITO, Jean: Union Sq., Chico, Ill., Maj., Chico, S-12.
LE GRHOS, Four: Orph., Lincoln, Neb.
LETT and Jeannette: Chace's, Washington, D. C., Maryland, Balt., Md., S-12.
LEMON, Daisy: Henderson's, Conn. Island, N. Y.
LE ROY, Teima and Basco: Keith's, Phila., Pa., S-12.
LES Copeland: Fifth Ave., Va., S-12.
LES Killors: Orph., Norfolk, Va., S-12.
LESLIE, Bert: Hudson, Union Hill, N. J.
LES Yost: Orph., Oakland, Cal., S-12.
LEVEY, Ethel: Colonial.
LEVIE, Maurice, and Band: East End Park, Memphis, Tenn., She's, Toronto, Can., S-12.
LEVIE, Bert: Orph., B'klyn, N. Y., Victoria S-12.
LEWIS and Dody: Orph., Richmond, Va., Keith's, Phila., Pa., S-12.
LEWIS and McCarty: Maj., Chgo., Ill., S-12.
LIND House, Co.: Bijou, Batavia, Mich., Victoria, S-12.
LINN Box: Victoria, Linton and Jungle Girls: Dockstader's, Wilmington, Del.
LITTLE Parisienne: Orph., Portland, Ore.
LLOYD and Whitehouse: Maj., Chgo., Ill., S-12.
LOLA: Palace, Chico, Ill., S-12.
LORA: East End Park, Memphis, Tenn., Temple, Hamilton, Can., S-12.
LORRAINE and Burkes: Orph., Spokane, Wash., S-12.
LORRAINE in Suburb: Orph., Sioux City, Ia., Orph., Omaha, Neb., S-12.
LOWE and De Monds: Orph., Duluth, Minn., S-12.
LOWES, Toe: Pantages, Edmonton, Can.
LOVAGH and Zella: Proctor's, Newark, N. J., Colonial, S-12.
LYONS and Yosef: Maj., Milwaukee, Wis.
MACK, Andrew: Metropolitan, Phila., Pa.
MACK and Orth: Orph., Winona, Can., Sherman Grand, Calgary, S. S., Empire, Edmonton, 10, 11, Orph., Bechtolsheim, 12, 13.
MADDAPS, Eight: Keith's, Boston, Mass., Orph., B'klyn, N. Y., S-12.
MADDEN and Fitzpatrick: Dominion, Ottawa, Can., Orph., Montreal, S-12.
MANG and Snyder: Temple, Hamilton, Can., S-12.
MANN, Sam, Co.: Foraythe, Atlanta, Ga., Orph., Memphis, Tenn.
MANNING, Moore and Armstrong: Orph., Frisco, Chico, S-12.
MANON Grand Opera: Orph., Harrisburg, Pa., S-12.
MARIE, Dainty: Victoria, She's, Buffalo, N. Y., Spokane, Wash., Orph., B'klyn, N. Y., S-12.
MARTHA, Mile: Orph., Spokane, Wash., Orph., Seattle, S-12.
MARTIN and Fabbini: Keith's, Phila., Pa.
MARTINelli and Sylvestri: Bushwick, B'klyn, N. Y., Fifth Ave., S-12.
MARY Brothers: Pantages, Spokane, Wash.

MATILDA and Elvira: London. MATTHEWS and Shayne: Orph. Des Moines, Ia., Feb. 22. MATTHEW and TAYLOR: Orph. Frisco, Cal., Calif., Oakland, 8-18. McCAY, Winsor: Proctor's, Newark, N. J., Fifth Ave., 8-18. McDONNELL and Wallace: Union, N. Y., 8-18. McDOLLOUGH, Cari: Orph. Seattle, Wash., Orph., Portland, 8-18. McDONALD, Billie: Orph. Elvira, N. Y., Keith's, Providence, R. I., 8-18. McDONOUGH, Ethel: Orph. Portland, Ore. McDILLARD, Marie and Madame: Orph. Omaha, Neb., 8-18. McGINN, Francis, Co.: Colonial, Orph., B'klyn, N. Y., 8-18. McINTYRE and Hart: Orph. Lincoln, Neb., Orph., Sioux City, Ia., 8-18. MCKAY and Ardine: Bushwick, Elvira, N. Y., Keith's, Providence, R. I., 8-18. McALLISTER and Carson: Orph. Spokane, Wash., Orph., Seattle, 8-18. McMAHON, Diamond and Charlene: Proctor's, Newark, N. J., Victoria, 8-18. McMAHAN'S Porter Maids: Colonial, B'klyn, Pa. McMANUS, Mr. and Mrs. G. Sheas': Toronto, Can., 8-18. McMILLAN, Lida, Co.: Orph. Minneapolis, Minn., Orph. Des Moines, Ia., 8-18. MCRAE and Cleo: Orph. Utica, N. Y., Bushwick, B'klyn, 8-18. MEISTERSINGERS: Chase's, Washington, D. C., Sheas', N. Y., 8-18. MELODY Boys: Five: Maj. El. Worth, Tex. MELINO, Joe: Pantages, Spokane, Wash., 8-18. Pantages, Vancouver, B. C., 14-20. MELODY Maids: Orph. St. Paul, Minn. MELVINE, Three: Union Sq. MELVILLE and Higgins: Palace. MEREDITH and Snover: Palace, Chico, III. MERRITT and Douglas: Fifth Ave., 8-18. METROPOLITAN Minstrels: Orph. Erie, Pa., 8-18. MICHELINA, Vera: Grand Opera House, Pittsburgh, Pa., Sheas', Buffalo, N. Y., 8-18. MILLER and Mack: Orph. B'klyn, N. Y., 8-18. MILLER and Vincent: Proctor's, Newark, N. J., 8-18. MILLERS: Juggling: Orph. Portland, Ore. MILTON and De Long Sisters: Orph. Spokane, Wash., 8-18. ORION, Seattle, 8-18. MORFOY: Orph. Norfolk, Va., 8-18. "MISS Midewill": Bijou, Flint, Mich., 4-6. MONKEY Hippodrome: St. Louis, Mo., Orph., Memphis, Tenn., 8-18. MONTGOMERY, Marshall: Orph. Omaha, Neb. MOORE and Young: Temple, Hamilton, Can., Palace, Chico, III., 8-18. MOORE'S Summer Girls: Panhandle, Vassar, B. C. MODAN and Wiser: Orph. Denver, Colo., Orph., Lincoln, Neb., 8-18. MORGAN, Bailey and Morgan: Alhambra. MORI Brothers, Three: Temple, Detroit, Mich., Temple, Rochester, N. Y., 8-18. MORRIS, Elida: Chase's, Washington, D. C., Victoria, 8-18. MORRIS, Nina, Co.: Columbia, St. Louis, Mo., 8-18. MORROW and Harry: Proctor's, Newark, N. J., Fifth Ave., 8-18. MORTON, James: Orph. Duluth, Minn., 8-18. MOSHER, Hayes and Mosher: Hudson, Union Hill, N. J. MOSS and FRY: Temple, Hamilton, Can., Orph., Montreal, 8-18. MOWATTS, Juggling: Bronx, Keith's, Boston, Mass., 8-18. MULLANE, Frank: Keith's, Providence, R. I., 8-18. MULLIN and Oogan: Orph. Seattle, Wash., Orph., Portland, Ore., 8-18. MULLER, Gene, Trio: Orph. Oakland, Cal. MULLER and Stanley: Orph. Montreal, Can., Temple, Hamilton, 8-18. MULLEN, Elizabeth: Bronx. MURPHY and Francis: Englewood, Chico, Ill., Temple, Detroit, Mich., 8-18. NAPIEROWSKA, Mila: Palais d'Est, Brussels, Belgium, Sept. 1-30. NASH, Julia: Maj. Milwaukee, Wis. NAWN, Tom: Keith's, Lowell, Mass. NEFF and Starr: Dominion, Ottawa, Ontario. NETHERVELLS Monks: New Brighton, Brighton Beach, N. Y. NEVINS and Ewpson: Keith's, Indiana, Ind., 8-18. NICHOLE, Nellie: Orph. Winona, Can., Sherman Grand, Calvary, 8-8, Empire, Edmonton, 10, 11. Orph., Regis, 12, 13. NICK'S Skating Girls: Bronx, 8-18. NIGHT HANKS: Ashland, Chico, Ill. NORTON and Nicholson: Orph. Omaha, Neb., 8-18. NORWORTH, Jack, Co.: Orph. B'klyn, N. Y., Bronx, 8-18. NODBEVELD'S Simian Jockey: Bronx. NUGENT, J. O.: Orph. Seattle, Wash., Orph., Portland, 8-18. O'BRIEN, Hazel, Co.: Keith's, Phila., Pa., 8-18. O'DAY, Ma: Orph., Denver, Colo., Orph., Lincoln, Neb., 8-18. O'DONNELL, Charis, Co.: Orph., Montreal, Can., Dominion, 8-18. O'LEARY, Gliding: Orph. Montreal, Can., Dominion, Ottawa, 8-18. O'MEERE Sisters: Dominion, Ottawa, Can., 8-18. O'NEILL, Doc: Fifth Ave., 8-18. ONERA, Belle: Keith's, Providence, R. I., 8-18. OGDOW, E. G.: Lyric, Kansas City, Mo. OGDON, U. Orph., Salt Lake City, 8-18. OGAWA, Adele: Palace, Chico, Ill. PAGE, Helen, Co.: Keith's, Indianapolis, Ind., Temple, Detroit, Mich., 8-18. PALSON, Bros.: Proctor's, Newark, N. J., Fifth Ave., 8-18. PANSHAM Team: Bushwick. PARIS, Lionel: Orph. Jackson Villa, Pa. PARRET, Charlotte, Co.: Orph. B'klyn, Wash., 8-18. PASHLAM Troupe: Bushwick, B'klyn, N. Y., Alhambra, 8-18. PARTON, George, Co.: Bushwick, B'klyn, 8-18. PEERS: The: Keith's, Clift., O. Peppino: Victoria, 8-18. PERINCOFF and Rose: Palace, Persian Gardens: Palace, Chico, Ill., Maj. Milwaukee, Wis., 8-18. PHINA and Co.: Orph. Ogden, U. PIETRO: Keith's, Phila., Pa., PIAFONE Kiddies: Orph. Montreal, Can. POEMS in Marble (Paul Selby): Orph. POLK, Jack: Great Northern Hippodrome, Chico, Ill. POLLOCK, Milton, Co.: Los Angeles, Calif., 8-18. Orph. Ogden, U., 8-18. POPE and Uno: Dominion, Ottawa, Can., 8-18. PREVOSTS, Four: Family, Pipeline, III. PURPLE LADY: Temple, Detroit, Mich., Temple, Rochester, N. Y., 8-18. QUINN and Mitchell: Palace, Chico, Ill., Maj. Columbia, St. Louis, Mo., 8-18. RAFAVETTE'S Novelty: Keith's, Clift., O. Keith's, Indiana, Ind., 8-18. RAMERIE: The: Orph. Lee Angeles, Calif., 8-18. RANDALL, Carl: Family, Pipeline, Ill. RANDALLS, The: Palace, Chico, Ill., Maj. Milwaukee, Wis., 8-18. TEMPLE, Temple, Detroit, Mich., 8-18. BANKIN, Virginia: Orph. Omaha, Neb., Orph., Des Moines, Ia., 8-18. RAPOLI: Pantages, Seattle, Wash. RAVENSCROPP, Charlotte: Orph. Frisco, Cal., Orph., Oakland, Calif., 8-18. RAY and Willard: Orph. Newark, N. Y., 8-18. REYMOND and Hall: Pantages, Tacoma, Wash., 8-18. RED Bird: Victoria, Charleston, S. C. REDFORD and Winchester: Orph. Frisco, Cal., Orph., Oakland, 8-18. RIDHEADS: Orph. Harrisburg, Pa., Orph., Norfolk, Va., 8-18. REED Brothers: Sheas', Toronto, Can. REGALS, Four: Norfolk, Va. REISNER and Gore: Fifth Ave., Bronx, 8-18. RENO, George B., Co.: Alham. REYNARD, Ed: Orph. Newark, N. J., Orph., Harrisburg, Pa., 8-18. RICH and GONNE: Alhambra, Richards and Kyle: Orph. St. Paul, Minn., Orph., Sioux City, Ia., 8-18. RICHARDSON, Great: Bronx, Richmond, McKee: Maj. Kalamazoo, Mich. ROBERTS, Florence: Orph. New Orleans, La., 8-18. ROBINS: Orph. Salt Lake City, U. Orph., Denver, 8-18. ROGERS, Billy: Proctor's, Newark, N. J., 8-18. ROGERS, Will: Orph. Los Angeles, Calif., 8-18. ROLANDOW Brothers: Orph. B'klyn, N. Y., Valley, Syracuse, 8-18. ROUBADOURS, Three: Savoy, San Diego, Cal. THOVALAS: Forrest Park, St. Louis, Mo., Orph., Erie, Pa., 8-18. TROVATO: Keith's, Toledo, O. Keith's, Cleveland, 8-18. TUCKER, Sophie: Keith's, Columbus, Ohio, 8-18. TUSCANO Brothers: Keith's, Boston, Mass. TYPER, Three: Keith's, Boston, Mass., Orph., Montreal, Can., 8-18. ULJNE and Rose: Bijou, Battle Creek, Mich. USHERS, The: Keith's, Lowell, Mass., 8-18. ROVERS, Dom: Keith's, Phila., Pa., 8-18. ROSINI, Carl: Orph. Portland, Ore., 8-18. BOTH, Irving: Pantages, B'klyn, Calif., 8-18. BURGER, Eddie: Orph. Frisco, Cal., 8-18. RUSH, Luis: Orph. Bronx. BURSELLS, Flying: Colonial, 8-18. RUSSIAN Dancers: Forrest Park, St. Louis, Mo., Orph. Memphis, Tenn., 8-18. SABEL, Josephine: Fontaine Ferry Park, Louisville, Ky. SALVATOR, Fontaine Ferry Park, Louisville, Ky., Orph. SCOTT, Agnes, and Henry Keane: Orph. Duluth, Minn. ODE, Whinnery, O. Orph. Milwaukee, Ia., 8-18. SEATON, Billie: Orph. Des Moines, Ia., Orph., Memphis, Tenn., 8-18. SELBINI and Grevin: Keith's, Columbus, O. SELBINI, Lilia: Talbot's Hippodrome, Kansas City, Mo. SELDON'S Venus: Milwaukee, Wis. SEMON, Charles F.: Orph. Montreal, Can., Dominion, Iowa, 8-18. SHERIDAN, Frank, Co.: Maryland, Balt., Md., 8-18. SHIRMAN, Van and Hyman: Keith's, Indianapolis, Ind., Palace, Chico, Ill., 8-18. SHIRLEY, Eva: Bushwick, B'klyn, N. Y., Bronx, 8-18. SHIRLINE, Fred and Richards: Keith's, Toledo, O., Hippodrome, Pittsburgh, Pa., 8-18. SIMMES, Willard, Co.: Foraythe, Atlanta, Ga. SKATERS, Bijou: Orph. New Castle, Pa., 8-18. SKATING Bear: Valley, Syracuse, N. Y. SKATING Bear: Keith's, Toledo, O., 8-18. SMITH, Cook and Brandon: Bushwick, B'klyn, N. Y., 8-18. SONG Birds: Orph. Seattle, Wash., Orph., Portland, Ore., 8-18. SONG Revue: Orph. B'klyn, N. Y., Alhambra, 8-18. SPENCER and Williams: Keith's, Cleveland, O., Keith's, Clift., O., 8-18. SPAGUE and McNees: Dominion, Ottawa, Can., Temple, Hamilton, 8-18. STANLEY, Stan, Trio: Colonial, Bronx, 8-18. STANLEY'S The: Orph. B'klyn, N. Y., Colonial, 8-18. STEINER, Louise: Keith's, B'klyn, Pa., 8-18. STEPH Goodrich and King: Keith's, Clift., O., 8-18. STEVENS, Edwin, Do: Temple, Rochester, N. Y., Valley, Syracuse, 8-18. STEVENS, Leon: Keith's, Indianapolis, Ind., 8-18. STICKNEY'S Irene: Bushwick, B'klyn, N. Y. STONE and Kalies: Orph. Newark, N. J., 8-18. STUSS, Louis: Proctor's, Newark, N. J., 8-18. STUART and Keeley: Orph. Harrisburg, Pa. SULLY Family: East End Park, Memphis, Tenn., Orph., New Orleans, La., 8-18. SUMMERS and Morris: Family, Moline, Ill. SWAIN-Ostman Troupe: Orph. St. Paul, Minn., Orph., Minneapolis, Minn., 8-18. SYSTEM, The: Maj. Chico, 8-18. TABORS: The: Keith's, Lowell, Mass., 8-18. TANNON, Julius: Palace, Taylor, Eva: Keith's, Indianapolis, Ind., 8-18. THAW, Evelyn Nesbit: Victoria—Indefinite. THOMAS, Hilda, and Hall: Palace, Chico, Ill. THOMPSON, William, Co.: Orph. Oakland, Calif., 8-18. THORNTON, James: Orph. Minneapolis, Minn., Maj. Milwaukee, Wis., 8-18. TIDWELL, Ben: Cosy, House, 10th Tel. TIGHE, Harry: Union Sq. TIBBERG, Herman: Victoria, 8-18. TINA, Miss: Orph. Sioux City, Ia., Orph. St. Paul, Minn., 8-18. VILLAIN Still Pursued Her: The: Bronx, Bushwick, B'klyn, 8-18. VIOLA, Otto, Co.: Alhambra, Paris, France, Sept. 1-30. VIOLETTINE: Keith's, Clift., O. Keith's, Indianapolis, Ind., 8-18. VOX Valentine: Keith's, Boston, Mass., 8-18. WALDMAIR, Edward, Co.: Maj. Des Moines, Ia., 8-18. WALKER, Clifford: Maj. Milwaukee, Wis., 8-18. WALSH, Blanche, Co.: Orph. Frisco, Cal., 8-18. WALTERS, Flo and Allie: Union Sq. WANER and Palmer: Orph. New Castle, Pa. WARD Brothers: Henderson's, Coney Island, N. Y. WARREN, Percy, Co.: Keith's, Toledo, O., 8-18. WARD and Curran: New Brighton, Brighton Beach, N. Y. WARD and Weber: Temple, Detroit, Mich. WARREN and Connally: Orph. St. Paul, Minn., 8-18. WATSON and Santos: Orph. Denver, Colo., Orph., Lincoln, Neb., 8-18. VALERIA, Rose, Sergeant: Orph., Salt Lake City, U.

THE NEW YORK DRAMATIC MIRROR

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VAUDEVILLE AUTHOR

Wanted to write your act, under the most possible guarantee. Acts to order; also written around your own ideas. Satisfaction guaranteed or money refunded. Write me about your play. Send lyrics to suit any act. Write me. Do it now.

N. J. BUCKWHEAT, Huntington, Mass.

Clara Inge is soon to appear in a Harry Askin musical comedy in Chicago.

Laurie Ordway has been booked for a return trip over the Pantages time.

Milton Gossdorfer is back at his office in the Putnam Building, after seven years in Europe. His Orpheum Theater at Jenkens was closed recently for five days for renovating and cleaning. The Orpheum, well known as a United try-out house, has had four years of uninterrupted success under Mr. Gossdorfer's direction.

The Dream of King Herod, an elaborate dancing act which G. De Foe is producing, is in rehearsal at the Century Theater and may open shortly at the Palace Theater. The story of Salome forms the basis of the tarantorean evolutions. Miss Tina heads the cast. F. W. Stoker's booking the act.

Ella Malmrose, last season in The Shepherd of the Hills, is appearing in Harold Weston's playlet, Dressing for Dinner.

Eduard Waldmann began a tour last week in his condensed version of Dr. Jekyll and Mr. Hyde at the Alhambra in Chicago.

John T. Doyle, who was dangerously ill following an operation for appendicitis in Milwaukee, has entirely recovered.

Tina, late of the Leitze Sisters, opened this week in a single act at Des Moines, Ia. Tina is booked solid by F. W. Stoker up to April 6.

The Two Gills, including Pilar Gill, the Cuban beauty, have returned from Mexico City. They are booked for twelve weeks in Paris.

Sidney and Townley are booked over the Orpheum time, opening at Regina, Canada. They have a character song and dancing turn.

Gene Hodgkins and Irene Hammond, assisted by the Four American Beauties, summing Minerva Wallon, Marie Leonard, Esther Lee and Peggy Greenough, were recent hits at the London Palladium.

VAN and Schenck: Maryland, Balt., Md., 8-18. VAN, Billy B. and Beaumont Sisters: Alhambra, Orph. B'klyn, N. Y., 8-18. VAN Brothers: Sheas', Toronto, Ont., 8-18. VAN, Charles and Fannie: Bronx, N. Y., 8-18. VAN, Charles F.: Bushwick, B'klyn, N. Y., 8-18. VANISHER, The: Orph. Oakwood, Cal., 8-18. VELDY TRIO: Pantages, Oakwood, Cal. VERSATILES, Three: Mary-Beth, Balt., Md., 8-18. VICTORIA Four: Pantages, Los Angeles, Cal. VILLAIN Still Pursued Her: The: Bronx, Bushwick, B'klyn, 8-18. VIOLA, Otto, Co.: Alhambra, Paris, France, Sept. 1-30. VIOLETTINE: Keith's, Clift., O. Keith's, Indianapolis, Ind., 8-18. VOX Valentine: Keith's, Boston, Mass., 8-18. WALDMAIR, Edward, Co.: Maj. Des Moines, Ia., 8-18. WALKER, Clifford: Maj. Milwaukee, Wis., 8-18. WALSH, Blanche, Co.: Orph. Frisco, Cal., 8-18. WALTERS, Flo and Allie: Union Sq. WANER and Palmer: Orph. New Castle, Pa. WARD Brothers: Henderson's, Coney Island, N. Y. WARREN, Percy, Co.: Keith's, Toledo, O., 8-18. WARD and Curran: New Brighton, Brighton Beach, N. Y. WARD and Weber: Temple, Detroit, Mich. WARREN and Connally: Orph. St. Paul, Minn., 8-18. WATSON and Santos: Orph. Denver, Colo., Orph., Lincoln, Neb., 8-18. VALERIA, Rose, Sergeant: Orph., Salt Lake City, U.

WEBB and Picks: Orph. Alton, Ill., 8-18. WEBER, Charles: Orph. Birchwood, Md., Maj. Balt., Md., 8-18.

WELAND, Great: Orph. Portland, Ore., 8-18. WELCH, Francis Co.: Keith's, Phila., Pa., 8-18. WELCH, Joe: Orph. Des Moines, Ia., Orph., Minneapolis, Minn., 8-18. WELCH, Mealy and Bell: Maj. Milwaukee, Wis., 8-18. WENTWORTH, Vista and Teddy: Foraythe, Atlanta, Ga., 8-18.

WEST, Mae: Temple, Rochester, N. Y., Orph. Richmond, Va., 8-18.

WESTON, Hazel: Orph. Minneapolis, Minn., Orph. Sioux City, Ia., 8-18. WESTON, Wm.: Palace, St. Louis, Mo., 8-18. WOOD and Play: Colonial, Alhambra, N. Y., 8-18.

WYNNE, Ed., Co.: Orph. Boston, Mass., Maj. Boston, Mass., 8-18.

WOOD, Britz: Orph. Boston, Mass., 8-18.

WOODWARD, Drew, Orph. Montreal, Quebec, 8-18.

WORK and Play: Colonial, Alhambra, N. Y., 8-18.

WYNN, Ed., Co.: Orph. Boston, Mass., Maj. Boston, Mass., 8-18.

YELLOH, Great: Orph. Minneapolis, Minn., 8-18.

YELLOHOMER, Great: Orph. Des Moines, Ia., 8-18.

YOSCARINE, Four: Lydia, Kansas City, Mo., 8-18.

YOUILLIN, Alma: Orph. Oklahoma, Okla., 8-18.

YOUNG, De Witt, and others: Bijou, Battle Creek, Mich.

YVETTE: Columbia, N. Y., 8-18.

ZEBILLARD, La. Three: Maryland, Balt., Md., 8-18.

ZELLAND and Hunt: Orph. Montreal, Que., 8-18.

ZIMMERMAN, Willie: Louis, Kansas City, Mo., Victoria, 8-18.

MOTION PICTURES

COMMENT AND SUGGESTION

DOES good work pay? According to copybook precepts the answer is an emphatic affirmative; but perhaps, just perhaps, there are occasions when work a trifle less good pays exactly as well. Supposing a man is earning a living by writing scenarios (not many men attempt it, by the way), is time spent in turning out a finely polished script to find its only reward in the comfortable feeling that an author experiences when he has been true to himself and his art? Marc Edmund Jones, who, balancing the time spent on a scenario with the final recompense, has the number of hours he can justly devote to each story figured to a nicety, raised the question

to resent the low price paid as he does the placing of himself in a class with the crudest tyro who presents an idea in the rough. Why all this talk about technique; why the ever increasing number of books on photoplaywriting if the writer who knows nothing of photoplay laws is to receive the same reward as one who learns the laws and abides by them? The answer is that he shouldn't receive the same.

* * *

Since the birth of the photoplay the cry has been for ideas, and then again ideas. A few years ago producers did not expect much technical knowledge on



ORMI HAWLEY.
Playing Leads for Lubin.

In THE MIRROR some weeks ago by stating, in effect, that manufacturers do not pay enough to expect an author's best work. As a cold matter of dollars and cents he concluded that revision did not justify the labor. The argument presented by Mr. Jones appealed to others of his craft, among them Julian Louis Lamothe, of New Orleans, La., who writes as follows:

"In a letter in your department a few months ago, a certain well-known photoplaywright complained that, on account of the prices paid by companies, he could not afford to revise his scripts. This statement aroused much discussion, the consensus of opinion being that good work always produced results in the end. No doubt, but sometimes it does not seem that way. At present I never send out an unrevised script, yet my prices have not increased to any noticeable extent. Some of the companies seem to have a regular price which they pay to all, irrespective of merit. I know of one company which paid an amateur \$15 for his first scenario, which had no semblance of technique, and a month later they gave the same price to a very skillful writer for one of his well-developed dramas. Similar conditions hold true for farce-comedies. It is conceded that a good comedy is harder to write than a drama, and yet the prevailing price for the former is \$15. It matters not how well the script is developed, the companies seldom pay more than \$20. Another company often pays the same price for double reels as for single. So is it any wonder that the writer ceases to ponder over his scripts and sends them out as they are? When some of the companies wake up and pay higher prices for meritorious scripts then will they be accorded first consideration by the earnest writers."

* * *

It will be noticed in the foregoing letter that Mr.



ROBERT BROWER.
Of the Edison Company.

Lamothe states: "At present I never send out an unrevised script," and also it is apparent that he is on the verge of abandoning his careful habits. The inclination of every conscientious writer is to give the best that is in him, but it is not human nature to labor unrewarded. Both Mr. Jones and Mr. Lamothe appear to feel that producers are not ready to pay the bills for midnight oil, and consequently conclude that it is economical not to burn it. If the scenario editor wants to do the work, why let him go ahead, for there will be plenty of work to do.

* * *

Without being dogmatic, it may be stated that there is something wrong in any condition which induces work less perfect than its producer can make it; hence there must be something at fault with the present system of purchasing scenarios. Different companies have, of course, varying methods and rates of payment, but probably the figures given by Mr. Lamothe about strike the average, and they are quite high enough, no doubt, for many of the offerings that are purchased. The writer in question does not ap-



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WINNIFRED GREENWOOD,
Now With American Company.



Copyright, 1911, Pathé Frères.
MAX LINER,
Comedian With Pathé Frères.

the part of those who contributed scenarios, and they paid for ideas to be developed by men who knew the requirements. Many ignorant people who could not hope to sell a line to appear in print have made, and continue to make, money by writing photoplays. In the natural course of events it became the custom to pay so much for a drama, so much for a comedy, and so much for a split-reel subject. Whether the task of revision was great or small made little difference in the price paid, and all photoplay authors fared alike. With the advances made in constructing stories for the screen there came into being a class of photoplay professionals, men who, through experience and study, learned how to prepare material in an effective way, and it is the technically superior output of these men that many companies have failed to separate from inexpert craftsmanship. A company that has a set price for a scenario of a given type is not paying for experience and knowledge gained at some pains. It is adopting the union wage scale system and attempting to place writers on a plain of equality that does not exist; it is discouraging effort that might lead to better photoplays, and it is causing authors with possibilities to turn their energies to more lucrative lines.

* * *

No one, we imagine, will find fault with the practice of buying a crudely presented idea and turning it over to a scenario editor for heroic treatment; but it is easy to sympathize with the viewpoint of Mr. Lamothe, to feel that a developed plot should bring more money than one in embryo, and that the rewards of an expert photoplaywright should be more marked.

THE FILM MAN.

THE EVOLUTION OF THE MOTION PICTURE

X—THE FEATURE PICTURE AND EXHIBITING METHODS

An Interview with Tom Moore, the Exhibitor of Washington, D. C.

By FREDERICK JAMES SMITH



TOM MOORE.

"THE taste of the motion picture theater public has changed and developed marvelously in the past few years," declares Tom Moore, the Washington, D. C., exhibitor. "The picture audiences have done with slap stick comedies. The Western drama has been worn threadbare, especially during the past six months or year. The cowboy drama has been done to death, along with the military spectacle. It can still be put over successfully when it is offered in a first-class way. But it must be on a stupendous scale. The old shooting up, chase over the hills thriller has gone. The public does not want that sort of stuff. The tendency is steadily towards the more artistic picture."

"Literature—well-known novels, romances and poetry—adapted for the screen is in the greatest demand. It is surprising how anxious people are to see film dramas based upon books they know. Then, too, the visualized literature had made the general public and the press look upon the pictures in a different light. The photoplay holds its distinctive place now."

"Do you believe a Broadway reputation counts with a player in the pictures?" I asked.

"The famous player by entering the picture field," responded Mr. Moore, "is advancing and elevating the film drama. A great star is an asset to a picture before it is shown. The name draws. It is essential that the film shall be good, otherwise the drama cannot live. For instance, the drawing power of Madame Bernhardt on the screen is marvelous. The theaters are not big enough for the crowds of spectators wishing to get a glimpse of her."

"The people want the 10 and 20 cent show more than the 5-cent show," continued the capital exhibitor. "Quality is the backbone of everything successful. People want to be educated to the best—they want to see the better class of films. They are tired of rubbish."

"A great many of the 5-cent theaters will be eliminated in the future. I believe that you can't attract big crowds without big pictures. But rightly managed, the motion picture can draw the profit of first-class vaudeville. It is possible at this moment."

Tom Moore talks with the confidence of success. He is of the foremost type of exhibitor. He is alert—watching his patrons and studying their moods—a "live wire" in the picture field. A little glimpse into his start in the picture business reveals his personality better than pages of description.

Mr. Moore was in Washington in the early days of pictures. That famous first "drama," The Great Train Robbery, fascinated him and he bought the reel for \$21. Then he traded the film for a horse, harness, buggy, and a cow. He sold the cow for \$25, used some of the money to fatten up the horse and later sold the animal for \$85. That gave him his start. He took the lease of a theater at Chesapeake Bay for a time. His wife sold the tickets and he ballyhoed. When the show started he ran the machine; between reels he sang the illustrated songs from the machine, while his wife played the piano. He kept an eye on the audience as the songs were in progress and later collected the nickels from people who wandered in while his wife was absent from the door. The following season he met with success at Great Falls, Va. Later he noticed a store in northwest Washington which he thought would be a valuable location for a theater. He leased it on the spur of the moment, and on repassing the place a few

'Literature—well known novels, romances and poetry—adapted for the screen is in the greatest demand."

"The people want the ten and twenty-cent show more than the five-cent show. Quality is the backbone of everything successful. People want . . . to see the better class of films. They are tired of rubbish."

"The big film proposition is new. I have worked out my own way of meeting it—with a combination of pictures and music. We play appropriate music . . . The music must interpret the theme of the story . . . Otherwise it will detract—destroy the illusion and ruin the picture's strength."

"The feature picture is just starting. It has more avenues of advance, more possibilities, than anything I ever saw. The feature film is destined to command the situation."

"There is just one secret of success. . . An exhibitor should select a thickly populated district. He should draw an imaginary circle about the district and then locate his house at the very center. Give the best films with the best music, along with courtesy—the cheapest thing in the business world—and you have a proposition hard to beat. It is a safe and sure investment."

moments later saw several men looking over the store. He talked with them and a moment after transferred the lease for \$200. The theater failed and Mr. Moore bought back the lease, along with the entire equipment, for \$250. In two years he cleared over \$9,000, and then sold it for \$7,000. He built up a circuit of fifteen Washington theaters, but he has been disposing of them and organizing a new circuit of better and larger picture houses. The Garden, his fifteenth house, is the first of the new type. The other four are being built. The largest, the Red Mill, is to cost \$255,000, and will seat 2,200. There is a possibility of adding houses in Richmond, Baltimore, and Norfolk. The pictures will play the circuit. Incidentally, it should be mentioned that Mr. Moore buys his feature pictures.

Mr. Moore believes firmly in newspaper advertising. "An exhibitor pays a big price for an extra feature," he argues. "The next asset is to have the feature billed in front. But there are thousands who don't pass the door. They would have no chance of knowing what the exhibitor has to offer without the press."

"The motion picture can be handled like any business proposition. It must be handled big. The atmosphere of the picture must be created and carried out in everything. I do not believe in coupons, trading stamps, or premiums. The people don't want them. Such methods are condemned by the best methods of managing."

Mr. Moore has confidence in lobby displays. "There again," he says, "you have my belief in creating the atmosphere of the picture. Make the lobby display tell the story." In offering the Alaskan hunt pictures, Mr. Moore had a lobby exhibition of furs and curios of the North, along with a string of real Esquimaux dogs.

"You must impress the people that you have something big to offer," he declared. "You must assist the impression—the atmosphere—by your lobby. Then when they get inside you mustn't fool them. You must not let the anticipation, the interest, drop there. Give them what they want and expect."

"There is another idea I have—along the lines of my scheme to hold the picture on a footing with the

best legitimate drama. I have fifteen mahogany frames, in which I have mounted pictures of scenes and players. They are changed weekly and distributed about the city like the frames advertising legitimate offerings. I have not come to using billboards yet."

Music is more and more coming to be recognized as an invaluable factor in the success of the screen play.

"The big film proposition is new," said Mr. Moore. "I have worked out my own way of meeting it—with a combination of pictures and music. We have the United States Marine Band Orchestra of ten pieces. We play appropriate music, as the leader is capable of arranging suitable music for any film."

"The way the combination of good music and feature pictures has been received has given me confidence—confidence that I did not have before. It has inspired me so that I am putting a great deal of capital into the business that I would not otherwise do."

Here Mr. Moore gives some advice upon incidental music, to which every spectator will agree yet, surprising as it is, few exhibitors seem to understand.

"The music must interpret the theme of the story," he comments. "It must be in, accordance with the time, the action, the locale. It must sway the audiences in the moments of pathos; it must sweep them to the pitch of excitement in the great climaxes. That kind of music can thrill in the clashes of passion and it can evoke tears in the human moments which stir the heart."

"But the music must interpret the action. Otherwise, it will detract—destroy the illusion and ruin the picture's strength. Crude music is a serious mistake. The ragtime idea on the piano is all wrong. Better no music than that."

Mr. Moore has a tremendous, all-consuming faith in the feature picture. "We hear of pictures being in their infancy," he enthusiastically declares. "Why, the business is just beginning right now. The feature picture is just starting. It has more avenues of advance, more possibilities, than anything I ever saw."

"The feature film is destined to command the situation. It is at present far from eliminating the regular one-reel release. The single reel picture is needed. Following a heavy extra-reel screen drama it brightens up an audience and relieves the tension of the feature's grip upon the eye and mind. It balances and lends variety. Elimination is in order among the feature films. The so-called features—not worthy of the word—are dying."

The film game from the standpoint of the exhibitor came up for discussion.

"It is up to the renter," stated Mr. Moore, "to dope out the easiest and best way to successfully meet problems. There is the serious question that faces the State rights man with the film pirate."

"Exhibitors must be armed with suitable protection. When the exhibitor buys a State rights picture, a power of attorney should be embodied in the contract, giving him the right to seize any similar film rented in his exclusive territory by a pirate."

"If the pirate knows that he is taking the long chance of losing his film by sending it into territory not his own he will have more respect for a contract. Now the seller cannot cover the whole country. He may get news that a State rights territory is being invaded in Florida or Oregon. He acts alone on all the information. It takes time to investigate, to get evidence, to go to the scene if necessary. With the power of attorney to seize and destroy such a film, the exhibitor could act alone in protecting himself. Justice would be reached immediately with little expense. Besides, it would eliminate the present worries of the seller."

The infringement of the State rights territory is a serious problem of the present, in the opinion of Mr. Moore. It is occurring continually, he says, and he is able to cite specific instances.

"To eliminate piracy, the State rights man is confronted with the proposition of planning some way to counteract the evil. The State rights proposition is too good a thing to throw away. The trouble lies mainly with the State rights men just getting into the game. They don't fully comprehend or appreciate the broadness, the worth, or the future of the business."

"When the feature pictures appear at regular intervals upon an announced schedule," the exhibitor continued, "then another big forward step will have been taken. An exhibitor has a big picture this week. (Continued on page 27.)

FAVORITES REUNITED

Kathlyn Williams and Tom Santchi in Selig Features—Western Happenings

LOS ANGELES (Special).—Kathlyn Williams and Tom Santchi are to be seen together again in a series of animal pictures, planned for special release by the Selig Company. The two opened Selig's animal features, but since then the leads have drifted to various members of the big organization. Now the originals, of worldwide popularity, are to resume their film roles, attended by thrills and dangers. Director Grandon, of the Selig Zoo studio, will have entire direction of the new series of animal pictures.

Colin Campbell and his great company of photoplayers have completed the giant task of filming *The Spoilers*. About 15,000 feet of untrimmed film is the result. When trimmed the picture story of the great north will run necessary length, which promises to be more than six reels. William Farnum, who came on from the East under special contract to play Glenister, will return soon to take up his duties in the legitimate again. Marshall Farnum, the brother, has fallen in love with the country and climate and proposes to remain. His wife also refuses to leave.

That flourishing institution, The Photoplayers, may have a branch in New York if President Fred Mace, now in that city, carries out his plans. At present there are so many members of the organization in the Big City that there would be no lack of numbers to give aid. With Mace in New York for three months, Arthur Mackay, vice-president, abroad, and Joe De Grasse, second vice-president, gone to San Diego to direct for the Ambez, the temporary control of the organization has shifted into the hands of Henry Otto, newly elected secretary-treasurer, George Welford having resigned.

Dorothy Davenport not only has joined the Kalem comedy force at Santa Monica, but the report is out of her engagement to Wallace Reid, son of the playwright. Mr. Reid is with the Universal.

It is reported here that P. C. Hartigan will leave the Kalem comedy company soon for another directorship elsewhere. He will be succeeded by a director sent from the East.

Jessie Shirley, who was such a stock favorite in Spokane, Wash., that she played there seven years continuously, has been engaged to play leads for the Universal. She is preparing scenarios of her successes and will appear in these.

The Universal is closing a deal for the entire block of ground, one corner of which already is occupied by the new studio buildings. A lake will be one of the improvements.

The next Selig feature, to follow the completed *Spoilers*, will be *The Cherry Pickers*. When Director Colin Campbell and his company recover sufficiently to attempt work, the production will begin.

Director Harry Mciae, of the Universal, has just completed an exciting animal picture in which William Clifford and Phyllis Gordon displayed much pluck. A certain amount of risk and danger attended their performance.

Aladdin, now in the hands of Director Harry C. Matthews, of the Evans studio, is proving a costly production, with its elaborate costuming and scenic effects. Allen Forrest and Elsie Albert are doing notable work in this picture.

A local corporation called the Norbig Film Manufacturing Company, has built a pretty studio in Edendale, near the New York and Bell places. Educational, historical, and commercial pictures are planned. Frank H. Norton, formerly of New York, is president; Frank V. Biggs is business-manager. There are a number of similar concerns in Los Angeles. All seem to be thriving.

Despite our friends the frowning critics, trick photography continues to emerge from local studios, and, if the unfeigned pleasure and laughter of Los Angeles fans means anything, this class of fun-maker is as popular as ever in the past. The latest is a burlesque at the Universal camp, under direction of Alien Curtis. The hero finds a lady lashed to the track. He holds the train back with one hand while he unties the victim with the other. Lee Morris, Max Asher, Sylvion de Jardin, and Louise Parsons are in the cast.

The report that G. Dell Henderson and a bunch of popular Biograph players soon are to return to the Los Angeles studio is joyously received by the film colony. A large number of popular and lively members of the Photoplayers are Bio boys.

California fans have added another film favorite to the list. He is Courtenay Foote, who, although unknown by name to the thousands of enthusiastic admirers here, absolutely has taken the crowds by storm, arousing applause during his scenes on the frigid screen. This was especially true in *Father and Son*, the two-reel Vitagraph, shown at a leading picture house. The story, direction, costuming and especially the make-up and acting of Mr. Foote, made a profound impression. In addition to the unusual demonstration in the house, hundreds inquired the identity of the actor. In these days of superficial stories, flung together with such haste and poor logic, an occurrence of this character is found worthy of a place in this letter, for Los Angeles probably is one of the strongest film cities in the United States. Worshippers of the silent drama are legion here. And they truly appreciate art as flashed from a projecting machine.

Another senseless rumor has gone broadcast that the Western Lubin studio has



MARC MACDERMOTT IN "KEEPERS OF THE FLOCK," EDISON.

JOHN BUNNY IS KING

Lillian Walker Will Be His Queen at Coney Island Mardi Gras

closed. This is not true. Wilbert Melville, manager, with a full force, is at work as usual, turning out 2,000 feet of film story each week on Pasadena Avenue. There is no intention of closing the studio, which is enjoying unusual success in its work.

W. E. WING.

TOM ROBERTSON'S "CASTE"

Tom Robertson's famous comedy, *Caste*, has been filmed by Edison in two reels. The play has been popular for years, and the humor and pathos make it ideal for photoplay production. It is a stinging satire on the sharp lines of caste which are drawn in England, telling of the son of a marquis who secretly marries a dancer. The girl's father, a confirmed drunkard, is a famous comedy part, played by William West, who presented the role many times upon the stage. Bigelow Cooper, another who has appeared in the stage productions of *Caste*, plays Captain Hawtree. Mabel Trunnelle, Gertrude McCoy, Mrs. C. Jay Williams, Richard Tucker, and Barry Moore complete a strong cast.

SEIZE PIRATICAL FILM

In accordance with a determination to protect buyers of their pictures, the Eclectic Film Company on Aug. 23 seized a piratical copy of *The Mysteries of Paris* that was being shown at the Willis Airdome, Willis Avenue and 146th Street, New York. The film, together with all advertising matter used in billing it, was taken by the United States Marshal. The showing of this production was a violation of the rights acquired in New York by the Exclusive Features, Inc. A similar violation of rights sold by the Eclectic Company brought the same results in Cleveland, O., a few weeks ago.

OMIT TWO RELEASES

There will be no Reliance release on Wednesday, Sept. 3, to allow for the three-reel production of *The Glow Worm*, by Will Lexington Comfort, released on Sept. 6. The release of Wednesday, Sept. 10, will also be omitted to allow for the two-reel subject, *The Clown's Daughter*, which appears on Sept. 15. Following this latter date the regular three weekly Reliance releases will be made as usual.



"THE ROAD TO THE DAWN," LUBIN FEATURE.

"ATLANTIS" IN NINE REELS

Hauptmann's Novel is to Be Produced by Great Northern Company

The stirring novel, "Atlantis," by Gerhart Hauptmann, is to be produced in a nine-reel feature production by the Great Northern Film Company. The talented German author consented to have the rights granted to the film company only after he had been tempted with a considerable cash royalty and the assurance that nothing would be left undone to make the production worthy of the original. This being agreed upon, the Great Northern Company chartered a 12,000-ton Scandinavian-American liner, and with its officers and crew and a passenger list of 500 souls steamed into the North Sea, where the opening episodes of the drama are enacted. Another vessel was bought outright, and this serves to carry out the thrilling sinking of the *Boleod*. The total cost of the production will approximate \$60,000.

Many of the principals who were engaged to play the parts so strongly described in the Hauptmann novel were selected at the author's suggestion from theaters in the principal capitals of Europe. Madame Orloff, of Vienna, appears in the leading female role, and there are several other artists of equal importance in affairs of the stage who will be seen upon the screen. Along the line of magnitude nothing has been spared, and the fact that there are to be nine reels of this photo-dramatization of the famous novel is sufficient to indicate to what extent the Great Northern Company has gone in order to produce a real feature from the novel of one of the most distinguished men of letters in our time.

The part of Arthur Stoss, "the Armless Wonder," who is made such an important character in the novel, has been played by Untian, whom Mr. Hauptmann made his original model when writing the story. Untian has been seen frequently in America on the vaudeville stage.

"BULL" YOUNG KILLED

"Bull" Young, the genuine California pugilist who was featured in Majestic's One Round O'Brien Comes Back, and had been signed by that company for Fred Mace's O'Brien Series, died recently in the Clara Barton Hospital, Los Angeles.

Death was the result of a knockout blow received in a fight, but it wasn't an "O'Brien" one. His opponent was Jess Willard, another "white hope," and the pair had fought strenuously for eleven rounds when the fatal uppercut came. At the hospital Young was found suffering from a cerebral hemorrhage and a trepanning operation was performed, but failed. New Majestic players who were to be his associates in the O'Brien Series attended the funeral.

Young was always a gentleman in the studio. At his picture work he showed few of the earmarks of a prize-fighter. Fred Mace, who was to have directed him in the new series, often said he was the easiest handled prize-fighter that ever played in a film.

"MILLE IDEAL, THE DIVER"

A company of Vitagraph players has returned from Niagara Falls, where some remarkable scenes of thrilling rescue in the Niagara River, a dash over the falls and through the rapids, were made. Little Florence Foley, the Vitagraph child actress, was saved from a watery grave by Mille Ideal, showing her skill as a swimmer and how to save a drowning person.

Earle Williams, Rose Tapley, Gladys Duell and other Vitagraph players, under the direction of Captain Lambert, will be seen in the forthcoming Vitagraph release, entitled *The Diver*. According to a report it will be a remarkable film, the closing scenes of which were made in the Vitagraph open-air studio of Brooklyn, N. Y.

"KEEPERS OF THE FLOCK"

Edison's *Keepers of the Flock*, besides the dramatic interest of the tale of a young shepherd who spends his wife's dowry on the barmaid of a nearby tavern, has many other distinctive features. It was photographed in Wallingford, England, one of the oldest of the old English towns. Part of the tavern which was used in the picture is over 400 years old, and another scene shows Marc Macdermott driving a flock of sheep past the old market cross erected 600 years ago. Another interesting view is an exact reproduction of Luke Fildes' painting, "The Village Wedding," which was taken on the exact spot where the artist painted the original in 1861.

FIRST LAWRENCE FEATURE

The first Florence Lawrence feature, that has just been completed by Director Harry Salter for the Universal, is a love story and is said to show Miss Lawrence at her best. The scenario was written by Captain Leslie T. Peacocke and is an adaptation of his powerful short story, "The Victorious Surrender," which appeared last Fall in the *Smart Set* magazine.

GAUMONT CITY OFFICES

To meet the demands of an increasing business and for the conveniences of visitors in New York who do not have time to go to Flushing, the Gaumont Company has opened offices in the World's Tower Building, where the fifteenth floor has been rented.

BIGGER THAN THEATER

George Tyler Sees Opportunities for Pictures Not Open to Stage

George Tyler, of the Liebler Company, who recently returned from Europe, is enthusiastic about the possibilities of motion pictures. In a recent interview he is quoted as saying:

"I was struck particularly in Europe by the serious attention which serious men of literary and artistic eminence are paying to the development of moving pictures. Its possibilities are infinite for the benefit of a community from every angle, educationally, morally and in every other way. These possibilities will make the moving pictures of the future of far more enthralling interest than the theater because moving pictures are able to carry on beneficial work in countries and communities in a manner the theater cannot do."

"I found in England," continued Mr. Tyler, "one eminent author who, when asked to write scenarios of his old pieces for moving pictures, declined to do this, saying that the prospects were so fascinating that he preferred to write entirely new subjects, because the pictures could present them with a broader view and at a different angle than was possible at present in the theater."

"This does not mean that I am going into the moving picture business, but it is an enthralling subject which I encountered in the dearth of matters which were dramatically interesting."

EXCLUSIVE ACTIVITIES

Within a month it is probable that an exchange will be opened in New York city to handle the Exclusive programme in Greater New York and northern New Jersey.

Purposing to engage the Exclusive in a proposition to supply a co-operative league of exhibitors in North and South Carolina and Tennessee, an exchange man from Greensborough, N. C., was in New York last week and discussed the plan with officers of the Exclusive Corporation.

Negotiations are now in progress between Joseph R. Miles, representing the Exclusive, and a California syndicate, which purposed manufacturing one or two three-reel Western features monthly to be added to the Exclusive programme.

Announcement is made of the signing of contracts for the Exclusive programme in northern Illinois, eastern Pennsylvania, and southern New Jersey. Owing to the arrangements made the names of these exchange companies will not be announced for a week or ten days.

It is reported that the company taking over the Chicago rights is also prepared to extend activities into Indiana and Kentucky and possibly Ohio. On the latter State the Exclusive is not yet committed as to its policy, as it has an oral agreement with its western Pennsylvania agents, the Welland Film Exchange, to give the latter first chance on the neighboring State.

Several buyers interested in the western Missouri, Kansas, Arkansas, and northern Oklahoma territory and the southern Illinois and eastern Missouri territory have been in touch with Mr. Miles. Among the possible signers of the contracts is Sam Werner, of St. Louis.

NEILL WITH UNIVERSAL

James Neill, the veteran stock actor and impresario, has joined the Universal forces as director. This announcement comes as a finale to a persistent campaign upon the part of General Manager Bernstein, of the West Coast organization at Universal City, who offered a series of inducements that eventually persuaded him.

Mr. Neill assembled, directed and acted with the first modern stock company in the United States, the famous Pike Theater company. He later joined hands with Harry Griffin, and they organized the Neill and Griffin Stock company, which became a boasted institution in the cities of St. Paul, Denver, Portland, Seattle, San Francisco, and Los Angeles.

STATE RIGHTS PURCHASES

The Dawson-Yukon territorial rights to the Itala subject, *The Palace of Flames*, have been sold to A. R. Thorne, of Fairbanks, Alaska. The Greater Love, the Itala two-reel feature, is now being booked heavily in Canada by the Canadian Film Exchange, by W. E. Greene for the New England territory, Welland Feature Film Company of Pittsburgh, and others. The Peerless Film and Supply Company of Indianapolis have purchased rights on Indiana and Kentucky for *The Fatal Grotto*. G. W. Moore, of Indianapolis, has purchased the rights for *The Dread of Doom*, for the same States.

DANCERS IN EDISON FILMS

When Edison decided to film *The Grecian Vase*, a story of a woman on a Grecian vase who comes to life and leads a sculptor through beautiful fields where nymphs sport to the pipes of Pan, it was felt that only trained dancers could lead the proper atmosphere. Accordingly several of Gertrude Hoffman's well-known dancers were engaged, and their graceful evolutions give added charm to the castle backgrounds which were secured for the film.

GERHARDT IS TREASURER

"Doe" Willat, owing to his trip abroad, has resigned as treasurer of the Screen Club, and the board of governors has appointed J. H. Gerhardt to fill the office.



"THE KING'S MAN," PRODUCED BY WESTERN VITAGRAPH.

EVOLUTION OF THE MOTION PICTURE

(Continued from page 25.)

If he is certain of what feature he can have the next week, half the battle is won. He has the people in his theater interested and ready to hear his announcement. Under the present way, he has his campaign of advertising to do over again with each feature."

"What," I asked, "is your estimation of the combination of vaudeville and pictures?"

"It is a matter of capacity," replied Mr. Moore. "For a theater of 2,000 to 4,000 seating capacity, the combination of pictures and vaudeville can be successfully done at a scale of prices around 10, 20 and 30 cents. Otherwise, it would be practically impossible. At least it would be a hard fight for a smaller theater to combine the two."

"There is just one secret of success with a picture house," concluded the manager.

"The business districts are best of all. I have great confidence in the residential districts of a city as well. Three of my new houses are in the residential sections of Washington. An exhibitor should select a thickly populated district. He should draw an imaginary circle about the district and then locate his house at the very center. Give the best films with the best music, along with courtesy—the cheapest thing in the business world—and you have a proposition hard to beat. It is a safe and sure investment."

MOVE DISTRIBUTING OFFICE

The Middle States distributing office of Kinemacolor has been moved from Cincinnati, O., to Louisville, Ky., where it is now located in the Majestic Theater Building, with L. J. Dittmar in charge.

FIRST TURNER FILM

On Sept. 29 Turner Films, Limited, will publicly present their first production, which will be entitled *Rose of Sherry*. Florence Turner will appear in this production, which is being pieced on the English market by the Hepworth Company.

PIRATE PICTURES

Word comes from Universal City to the effect that Director Otis Turner, of the "101 Bison" brand, has taken a specially selected company to San Francisco to commence a trio of stories dealing with the picturesque life of the corsairs and buccaneers. Several ancient Spanish galleons, that saw actual service, have been secured, and have been restored to their original condition for use in the pictures.

INDEPENDENT ORGANIZATION

At a recent meeting of the Massachusetts State branch of the Motion Picture Exhibitors' League it was voted to disband and return the National League charter. A new organization was at once formed, calling itself the Motion Picture Exhibitors' League of the State of Massachusetts. For the present, at least, the organization will be entirely independent.

ADVERTISING "ARIZONA"

A handsome eight-page folder illustrating in miniature the large line of lithographic printing for Arizona, the All-Star Feature Corporation's first release, is now being circulated among the trade. Eight new styles of posters are being added to those, and a supplement will be issued later. This is, perhaps, the first time so extensive and elaborate a poster bulletin system has been used for motion pictures. Twenty-eight separate posters will be used to herald the coming of Arizona, allowing for a liberal billboard display if the exhibitor pleases.

TWO FINE OFFERINGS

The Regent—the most palatial motion picture theater in New York, and hence, presumably, in the United States—is showing Kinemacolor's *The Scarlet Letter* for the first half of this week. Beginning to-morrow, to remain for the rest of the week, the Famous Players' production presenting Mrs. Piske in *Tess of the D'Urbervilles* will be the attraction.



WATCHING EDISON PICTURE IN THE MAKING.

Standing, Left to Right.—Lloyd Robinson, Edison Publicity Man; George Proctor, Arthur Leslie, W. P. Milligan. Seated.—Joe Farnham, F. J. Biscroft, John Hardin, Assistant General Manager of Edison Company.

STUDIO COSSIP

MAUD FEALY has ended her engagement with the Fealy-Durkin Stock company in Denver, Colo., and returned to New Rochelle to continue her appearances in *Thasos* feature films.

ORMI HAWLEY, whose picture appears in this issue of *This Mirror*, has been a leading woman at the Lubin studio for two years. She was born in Holyoke, Mass., and educated at the New England Conservatory of Music. She played in stock for a number of years before joining the Lubin Company.

EXHIBITORS and moving picture fans will be pleased to know that one of the early releases on the Warner programme will be *Back to Life*, a drama of society, said to be the equal in every way of *Hér Supreme Sacrifice*, which demonstrated the fact that the Pyramid Film Company is peculiarly fitted to produce three-reel features with a "punch."

WORK is being rushed on the new quarters for Warner's Pictures, Inc., at 135 West Forty-sixth Street, New York. The entire eighth floor of the Leavitt Building is rapidly being converted into a magnificent suite of offices. Provision has been made for a large projection room, exchange quarters, directors' room, executive offices, publicity department, bookkeepers' department, and poster department. These quarters will be ready early in September.

W. H. JACKSON, artist in paper mache and plaster casts for statuary, is making some remarkable ornaments and statues for the Venus features. Mr. Jackson was for years with the late Sir Augustus Harris, of the Drury Lane Theater, London, and later made many of the models at Madame Tussaud's in London.

At the Hollywood studios, Harry C. Matthews is making a fairy story, *Aladdin and His Lamp*. Stephen S. Norton is putting in some of his finest trick photography and Madame La Rue has surpassed herself with the costuming. The special scenery and the number of extra people employed in the several big scenes make it a most costly production. It is in three reels.

DIRECTOR EDGAR LEWIS is enthusiastic about his latest picture, *Twickenham Ferry*, which is a drama written around the popular classic, "And 'Tis But a Penny to Twickenham Town." The voices of the quaint old song run through the action of a modern rural drama in which Reginald de Lassence, Irene Hunt, Sue Balfe, and Harry Spangler play the leading roles.

Two writers of reputation are responsible for Reliance releases to be presented in the near future. The *Glow Worm*, in three parts, is from the pen of Will Lowenstein Comfort, who has written a number of successful novellas. It appeared originally as a magazine story. Another two-part drama scheduled for early release is *The Station Woman*, by Eleanor Ingram, which was published in *Lippincott's Magazine* and looks itself admirably to picture dramatization.

CAPTAIN LESLIE T. PRACOCKE, of the scenario department of the Universal Company, not content with his record as a writer of scenarios, has sought other fields of conquest. He has invaded the realm of comic opera, as a librettist, and his first effort along these lines is a new vehicle for Adele Kellermann. The opera is to be called *The Mermaid*, and will have early presentation on Broadway at the hands of George Lederer.

A BIOGRAPH company directed by James Kirkwood has been in Jacksonville, Fla., for a week to make some special scenes near Atlantic Beach for the coming release, *Classmates*. Lionel Barrymore is playing the lead.

FAME still pursues our old favorite, John Bunny. A new theater is to be opened at 147th Street and Broadway, New York city, on Oct. 15, bearing the name of "Bunny." By a strange coincidence, Mr. Schatz, of "Foxy Grandpa and Bunny" fame, is to be the manager. John Bunny has been invited to open this theater, which seats 1,600 people, 800 on the main floor and 800 in the galleries.

BESSIE LEARN, Herbert Prior, Ben Wilson, Augustus Phillips, Charles M. Sonn, G. Jay Williams and others have become speed demons during the year, and now George Lessey is putting their noses out of joint by appearing in a brand new 1914 model. Right up on the front seat next to George sits a handsome Airedale terrier, which the director says he is training for the camera.

FEATURE FILMS ON THE MARKET

Victory (Victory Company).—A film similar to this one never has been made in the past, nor is there likely to be another like it for a long time to come. Without the co-operation of the United States Navy, or some other navy, the scenes of naval warfare that make so extraordinary a production could not be achieved. It is novel, it is thrilling, more than that. It may be called a true picture destined to make thousands of people realize the meaning of a United States man-of-war as they never realized it before. When the five reels have been run the spectator is conscious of an interesting story clearly told, but the memory that will remain to kindle anathmic patriotism is of battleships with decks cleared for action, half-naked gunners working giant guns, shells that crumble the walls of a fort into useless debris. Soldiers falling by the score, exploding harbor mines that transform the smooth surface of the water into seething masses, and hovering above the smoke-laden vessels and forth a hydroplane from which a bomb is dropped into the ranks of the disabled crew. Land battles have been filmed times without number, and we have one in *Victory*; but a conflict at sea between modern fighting machines is something never seen before. The hydroplane in this production is remarkable. We are shown the craft sliding over the water and gradually rising into the air; then by means of a motion picture camera placed in the machine the spectator becomes a passenger on the long flight above sea and land. Far down below the waves are seen pounding on the beach, the walls steeper but a few feet high, and in the foreground small hills are flattened almost to the level of an even plain. Such scenes as this, in combination with the thrilling descriptions of battles that follow, were sufficient to assure an interesting offering irrespective of any story. Now the last, there is a story and with more than customary skill Director J. Parker Head, Jr., has made it fit the requirements. Secretary of the Navy Daniels, who appears in person, orders the United States battleship *Utah* to the Republic of Antilles in anticipation of a revolution. Admiral Badger, commander-in-chief of the Atlantic Fleet, is shown in another scene, as Commander Lieutenant Ward, Jr., plays Arthur Hull. He falls in love with the daughter of the United States Ambassador to Antilles, who overthrows revolutionaries planning to assassinate the president of the Republic and blow up the American fleet. Lieutenant Ward is accused of murdering the president, the conspirators depart to blow up the fleet, and after the young officer is freed from the false charge he makes the flight in the hydroplane to give warning of the plot. Although coincidence plays a large part in some of these happenings, there is no break in the suspense developed and maintained until Lieutenant Ward is pronounced "a victim in love and death." Anna Loux acts naturally in the part of Helene. The subject matter in this film, the photography, direction and acting place it among the most creditable of motion picture achievements. Other heroines are clever.

Ashland Flock's Gal (Paramount, Aug. 18).—Four cowboys respond to the approaches of a matrimonial agency in offering a particularly buxom young lady, guaranteed sweet of disposition, and on forth. Among their number is Ashland Flock. All arrange to meet her when the stage arrives, the right lover to wear a white rose. One of the boys has destroyed the other three letters so she is unaware of her popularity and loves but one. It so happens that she gets the only white rose on the only bush for miles around. However, Mr. Flock receives the others' love letters, has them take care of Ade and her baby. The innocent Ade throws him aside and runs off with the three other cowboys. She has no idea. He drops a letter in the mail, in which one rival is called a horse thief, another a drunken gambler and the third a wife deserter, she repudiates all three. Then Ade appears and takes her to see Ade and her baby—a mare and a colt. The baby who came under the auspices of the agency thereupon takes her to her arms and off he goes. A good comedy in two parts, with Amos Gruen in his well-known characterization of Ashland Flock. It is good fun throughout and should make good entertainment for any audience. Photography is good. K.

The Child of the Sea (Selig, Aug. 18).—There is a considerable lapse of time and distance of sea before interest is established in this two-reel story by Edward McFadden and produced by the Selig Company. The redeeming qualities of the film are excellent settings, backgrounds, picturesque in the extreme, and a climactic scene in the lighthouse of rather a unique order. There is lack of realism, however, in scenes showing a storm at sea, and with the exterior view of the lighthouse is perfectly harmonized the lamp revolving. Of the work done by the players, Al W. Filman's Captain Warren is the most creditable, though Kathryn Williams displays charm and merit, first as the mother in the prologue and then as the daughter. Harold Lockwood is likable in the role of Bill, the lover, and Herbert Rawlinson is vigorous as the villain Deerman. Others in the cast are: Tom Lawton, William Hutchinson, and Lillian Hayward. Captain Warren, master and superintendent, with his wife and baby are wrecked at sea. The wife is drowned, while the baby is rescued by the old lighthouse keeper. The captain recovers, and after a vain search believes his family is lost. Two years later he is appointed superintendent of the Coast Lighthouse Service, and soon after this he receives an anonymous letter, stating that Lawton, the lighthouse keeper, is crooked, and that his son, Bill, is a drunkard, and that the light has not been properly attended to. On the night that Warren arrives to investigate, the villain seeks to prevent the light from being turned on, and would have succeeded if it had not been for the girl's heroism. In a scene that has marked notice, the old captain is reunited with his daughter, and the trouble explained away. G.

For the Flag (American, Aug. 28).—Jack Richardson and Warren Kerrigan enact the lead male roles in this interesting two-reel drama of modern military life. Mr. Richardson does good work as the scheming villain. The picture has been staged in excellent style. There is little praiseworthy, however, about the story or its construction into plot form. In the exposition there is a quarrel—though the spectator is not enlightened as to its cause—between Jack and his superior officer. Jack strikes the officer, is brought up on charges, is sentenced and dismissed from the service. He takes his way to the Philippines and there re-enlists as a private. Later Richardson's regiment is ordered to the islands, and Jack again comes under his command. When confronted he denies his identity. In Jack's efforts to defend a native girl against



SCENE FROM VITAGRAPH'S "PICKWICK PAPERS."

the advances of the officer he again finds himself in hot water and is forced to flee. With the assistance of a friend he makes his way back into the ranks just in time to engage in repelling an attack of the rebellious natives. To keep his place in the army he disengages in attempting to save the life of his officer, who comes from the commanding general. Continuity is inclined to be faulty. Also the introduction of this girl in the exposition was bad unless the author expected to carry her alone in the story or introduce her later. Many of the picture's incidents are interesting and exciting enough, but they are not related to each other in proper form to make good drama. The cast is capable. G.

The Skeleton in the Closet (Kalem, Aug. 18).—A young school teacher, returning home, discovers her father is in league with three thieves. Pursuing the will of her father, she takes him along on one of his raids. There she meets one of her father's companions, who tries, abetted by the father, to press his attentions upon her. Disconsolate, she casts her lot with some settlers going by in a prairie schooner. The Indians attack them. She, hidden by an old matress, is the sole survivor. She is rescued by Dan, the deputy sheriff. He takes her home, where she becomes housekeeper to Dan and the sheriff, who live together. She marries the sheriff, and Dan, who loves her too, goes away. Now the worse thief lover appears on the scene and goes money hunting, not to tell the secret of her sacrifice. This blackmail continues till at last, in desperation, she confides in Dan. Dan shoots the cur and leaves a note for the sheriff saying he killed the villain, who was insulting his wife, and that if the sheriff wants to capture him, why, follow the old Buck Horn Trail. The sheriff takes his wife to his arms. A plot is constructed with little reference to anything but a series of situations, melodramatic in the extreme, but interesting because of the atmosphere provided. Marion Hall plays the girl, William H. West, the sheriff, and Carlyle Blackwell, the thief.

Buccaneer (Bellanca, Aug. 28).—It is a question if Forrest Harlan has written a more unique, engrossing photoplay than his most recent success produced and acted by the Bellanca Company in two reels. It is rather on the order of an alibi play, and to appreciate its meaning and subtle contrasts to the fullest one must fit himself into the intended spirit. But this is not a difficult matter, and following the opening scenes which establish the three main characters in their relative position and attitude toward life, one awaits every coming with interest unfeigned. In our opinion Irving Cummings is at his best in this picture. He discloses a considerable amount of

intelligence and finished art. In the final scene, the striking climax to the whole and one that depends for its power and success upon interpretation almost wholly, Mr. Cummings rises to surprising heights of passion. Alan Hale plays the part of the young doctor, whose constant devotion and adherence to right principles in the end wins the girl of his heart, and while he is not called upon for any great amount of acting, his interpretation is clean and effective. And Rosamond Erskine, who plays the girl, who though losing success, wins life does an commendable work. She expresses with feeling the life of this girl, her struggles and final victory in the moment when her failure seems the greatest. She, an unsuccessful artist, loves Irving, who is an unsuccessful playwright. Discouraged, Cummings is about to commit suicide—the first insight into the weakness of his character the author has given us—when the girl interrupts and dissuades him from it. He, under the impulse of the moment, assumes that they both have hands and all there is out of life in that they are both failures. She refuses, declaring that that which wins is the greatest failure of all—the loss of their souls. He swears that he would give his soul for his success, and from then on starts his success. Doctor Hale rises of the dramatist, the young doctor quietly holds to the hope that he will some day win the girl, and we feel that, perhaps, it is his influence that helps her to resist the path that would lead her, too, to success. But success to the dramatist works his ruin: he succumbs to all the temptations of life, only to meet a premature end. Besides possessing a well defined dramatic friends have deserted him, the girl takes the hand of the doctor, realizing that it is he whom she has come to love. G.

The Madcap (Broncho, Aug. 27).—There is not sufficient contrast in this two-reel play to bring out pathos strongly, or engage the sympathies of the spectator. The few military scenes add nothing to the breaking out of the Civil War are interesting to some extent, only to peter out at the last, leaving the spectator without sympathy for the boy or girl, or any of the other characters for that matter. While down in the South a young Northern cadet marches against his uncle's wishes, a Southern girl then going to school. About the time the war breaks out the boy goes North, and the girl's wife, as the result of a foolish school prank, is exiled. She writes to her husband of the town, asking his advice and instructions. The husband, in the heat of a bad, writes back that her dangerous conduct makes it impossible for him to acknowledge her as his wife, and that he is leaving soon to join the army. The girl

returns to her home, sadder but wiser. Time passes on, and the young husband, now a spy in the Northern army, seeks shelter at the girl's home. She, without the knowledge or consent of her father, gives him the desired help, and manages to turn the pursuing soldiers from his trail. Of course, one is unable to understand why she does all this, and we censor her for the weak stand she takes: the boy appears in a disagreeable light when he takes advantage of it. The exterior settings in this picture do not suggest the South. G.

The Mystery of West Sedgwick (Edison, Aug. 22).—Philip Crawford, of West Sedgwick, persuades his brother, Joseph, to keep a revolver in the house. Gregory Hall, Joseph's secretary, loves his employer's wife, but Joseph, in his fits of drink, kicks it out. He then attempts to burn the manuscript, or he will alter his will, which now leaves the bulk of his property to her. Hall goes to the city and sends his sweetheart just one dozen roses. Her maid gives one to her lover, the valet. Joseph's lawyer calls on him. Next morning Joseph is found dead. Burroughs, the detective, is called on the case. He misses Joseph's will. Also one rose of the dozen sent. The girl denies seeing her uncle the night before, but finally confesses. It is learned that if the will is gone everything will go to Philip. Philip has confessed he took the will, but only when he found his brother dead. The detective is puzzled. He contacts Hall. He calls in the eminent detective, Mr. Stone. Stone hears the details, then learns that the lawyer was the last caller the night before. He accuses the lawyer who had interests in certain of Joseph's enterprises and feared ruin. The lawyer confesses. An exceedingly vague and unsatisfactory piece of business throughout its two reels. In the first place, it is handled solely for the purpose of telling the story, and with practically no immediate interest. It is avowedly taken from Horatio Wall's story, "The Gold Bar." A gold bar does not appear in the end of how Joseph was killed. There is no wound of any kind seen or talked about. What again was the girl's motive in denying her visit? Probably to shield her lover, but it isn't clear. It needs a detective to appreciate it. Acting by Charles Ogle, Robert Brower, Blagow Cooper, Augustus Phillips, Charles Sutton, Gertrude McCoy, and May Abby is excellent. Photography is very good. Direction is by George Lessey. K.

The Worker (Ramo, Aug. 26).—Disillusionment among the employees exists in a great factory. The worker, a German named Jameson, after appealing in vain to the master for better wages and conditions for the men, incites them to strike. During the outbreak the master is stricken and dies in his office. Jack, the master's son, has therefore led a dissolute life. He is in love, but as his habits are reprehensible, the girl's father forbids him as a suitor. After the master's death, Jack, urged by his sweetheart, breaks away from his former companions and takes up the work of improving the existing conditions in the factory. The idle son visits the laborers' quarters and discovers Jameson, who was wounded while leading the strikers. Jack gives the man's wife money to meet their extremities. The worker recovers and resumes his old place in the factory. Jack occasionally calls at his employer's cottage to call with the latter's wife and to play with her children. He discovers in this his stepmother and her son, who both left unnameable in the master's will. In their resentment to Jack they approach the foreman at his furnace, put a false construction on his visits and arouse Jameson's suspicions. The worker turns to drink. His growing brutality to his wife causes her to write Jack asking him to call and help her in her trouble. The letter falls into the hands of the stepmother, who takes it to the foreman. Crazed with jealousy, the husband runs home and knocks his master with a brick. Thinking he has killed the young man, he goes to Jack's home to appeal to the steamer for protection against the police. She refuses. He becomes persistent and the woman breaks a vase over his head. As he falls, she is stricken and expires. The police enter and arrest the foreman. When Jack is brought home Jameson shows him the letter which instigated the attack upon him. He is forgiven, and permitted to go free. The son returns home and declares his remorse. The woman is forsworn by his wife. As a sample of melodrama as the brick thrown by the worker, it should strike every manufacturing town, from the tall timber of California to the blue grass, from the lakes to the Everglades. For in these communities it would make a hit. The three reels do not contain a dull moment in their unfolding. Stuart Holmes as the worker covers himself with Fuller's earth and glory in the portrayal of this character study. Jack Howard, the wife, son does his work well. Mary Alden as the foreman's wife makes the most of her scant opportunity. The factory scenes are lifelike and impressive. The factory will stand. G.

Doomed to Die (Union Features, Sept. 3).—Three short reels depict the horrible calamity that befalls a husband, who, unwillingly suspecting his wife and friend of unfaithfulness, seeks a fateful revenge. It lacks the sense of a drama; rather is it a study of the effects of hydrophobia on a human being. M. Labelle, as the unfaithful friend, who is infected with the poison through a desire to poison him, enacts a most difficult role in a vivid manner. But the effect upon the spectator is unpleasant, and like the play, it leads to nothing as far as moral or immoral is concerned. Ch. Krauss gives a capable interpretation. Dr. William Burton, the jealous husband, and Mike Crossier, besides being beautiful, discloses rare emotional powers as the wife. Madame Murry plays the housekeeper. If one cares for such morbid pictures, this one should prove acceptable, for it is splendidly acted and staged. G.

The Smuggler's Child (Selz, Aug. 22).—A poor widow is unable to earn enough to support her child, so puts him on board an outgoing smuggler's ship, entrusting the good-hearted captain to care for him. The crew voted that the baby be adopted, so they make him their mascot. Meanwhile the mother becomes a servant of the governor. The ship returns. The governor orders the arrest of the crew. Realizing her son is on board, the widow gives the smugglers warning, so they are able to cut off the life guard. The boy saves the captain's life by striking down a guard with a rock. In order not to lose the boy to whom he has become much attached, the captain gives up smuggling and marries the widow. Told in fairy tale fashion so that the most bloodthirsty part has a charm of its own. The production is excellently made. Darwin Karr and Blanche Cornwall as smugger and widow contribute much to the picture's success. Photography is satisfactory. In two reels. K.



"THE BETROTHED," AMBROSIO. SIX-REEL FEATURE.

REVIEWS OF LICENSED FILMS



A Maid of Mandalay (Vitagraph, Aug. 21).—Without the odd and picturesque backgrounds afforded in this picture such a story as it contains could hardly achieve much attention as it is essentially conventional. An English cadet visiting in India meets and falls in love with a native maid. He saves her, on several occasions from abuse, and when he departs for home the girl prays for his return. When the lightheaded tries to forget his maid, but in vain. He answers her silent call, returns, and, of course, we can imagine the rest. The hero's befriending the native maid is all very nice, and the call which he feels after returning—sort of a mental calypso—is very pretty, but it has all been utilized before times without number and to much better advantage. However, Clara Kimball Young, as the maid, does some pleasing work, and W. V. Banous, in the role of the drunkard friend, is excellent. Maurice Costello, director, playing the Englishman, is only fair. He struts, rather than acts. James Young is the author of the piece. G.

A Proposal from the Spanish Don (Edison, Aug. 22).—This is the second picture in the series "Who Will Marry?" Unruffled by jealousy and the discovery that he has been trifled with by Mary, the don makes a splendid revenge in a wholly unknown-for manner. It affords opportunity to bring into the story a new suitor. Captain Justin Bradford, U. S. A., of whom we will probably hear more in the coming stories. Mary and her company are riding in a private car. The don unfatches it at the top of a steep grade. The captain, aware of the plot, manages to jump onto the runaway car, and, putting his strength to the test, prevents a serious accident. It is one of the few interesting points of the picture. In leading up to it the author has carried through a vast amount of dull business and incidents that are neither funny nor dramatic. Walter Edwin has staged the piece in an efficient style. Mary Fuller, in the title role, is required to look pleasant, but beyond that there is little for her to do. Richard Neil, Frank A. Leon, and Barry O'More play the editors. Benjamin F. Wilson is cast as the captain, and Mathilde Baring plays Mrs. Katherine Connelly, owner of the yacht. G.

Two Men of the Desert (Biograph, Aug. 23).—According to the argument of this Western heart-interest drama, the realization of parenthood bridges over a ruff that has been caused by deception. Two men, friends, go into the desert to seek a fortune. One of them, jealous of his mate, the other, in his innocence, deserts him after a half-hearted effort to make a rescue and returning to the girl, declares that his partner has been killed. Believing and desiring protection she becomes his wife, and months after prepares to be a mother. Indians had rescued the other man, and he returns at about this time to find his love stolen. After the false friend's showing a desire to make reparation by going away, the other man learns of the wife's condition, and leaves, surviving as he goes. There is a deal of sympathy for the girl played by Blanche Sweet, and while the husband is enacted by Henry Wilfahrt in a most capable manner, the amount of sympathy he receives may depend heavily on the viewpoint of the spectator. Certainly the whole drama is a study in human emotions, but the reviewer, for one, could not but feel a sense of sorrow for the fellow who went off into the desert to live his grief out alone, his love having been stolen from him. And yet again—one would not have felt justified in separating the husband and wife under the circumstances. Certainly the picture impresses. Photography and settings are of the best. Walter Miller as the friend is excellent. G.

Broncho Billy's Mistake (Edison, Aug. 23).—G. M. Anderson, playing his famous role of Broncho Billy, does some unusually vigorous acting in this tame, well-balanced little photoplay of the West. The idea for the story is not the most original in the world, but it has been treated in an efficient manner and the action is staged and acted with all the skill that is credited to Mr. Anderson. Broncho is a law-abiding steady husband, with no harassing clouds in the sky until the arrival of a young artist from the East. Broncho's wife takes a friendly interest in the work the young artist is doing, and Broncho immediately becomes suspicious. Of course, this is brought about logically, and when Broncho returns one afternoon and finds them (his wife and the artist) both gone, he naturally presumed the worst. He shoulders his trusty gun and in true Western fashion runs after the fleeing pair. He overtakes them at the railroad station, and is too wild with jealousy to take heed of the fact that his wife is absent, or to listen to the artist's explanations. He pounces upon the artist, and the spectator is treated to a rough house scene. Just as something serious is about to happen the wife appears, having heard of her husband's unjust suspicions. There are calm explanations, a telegram is shown, calling the artist back home to his dying mother, and Broncho is ashamed of himself, or rather his mistake. It is one of the most engrossing dramas we have seen Mr. Anderson in for some time. G.

New Wooden Leg (Lubin, Aug. 25).—A romantic Lady Bountiful takes up a collection for a wooden leg. The male contributors to her charitable scheme become suspicious, and report her to the constable as a swindler. As usual, the lady's charming smile outwits, in the opinion of this minion of the law, the charges of her accusers. The angry mob's demands are at length complied with, and the constable does his duty. Lady Bountiful is followed and discovered in the act of carrying a large box from the express office to the hut of some poor man with an amputated leg, evincing the purport of the lady's charitable intentions. The little comedy depicts the facility of mere man in such a way as to create and hold a five-minute smile. Mac Hotel's给了 a capital performance. G.

Flood Tide (Edison, Aug. 26).—Picturesque settings, unperceived in foreign countries are remaining. Not that America does not afford just as pretty backgrounds as England, but there is a different touch to an English setting that lends enchantment, and in this case it is only a pity that better photography is not one of the film's characteristics. Gorring Choloy is credited with writing the piece. He has utilized a conventional situation, relieved by only one unusual incident that is made interesting mainly through the work of the director. That is where the hero, an artist from the city, is transposed by the flood tide, and with the assistance of his sweetheart, a coast girl, climbs up a steep mountain to free from Joe, played by Frederick Angerer, is of the coast and loves Connie Lee, played by Miriam

Nesbitt. Connie centers her affections on Sydney Brandon, an artist, enacted in rather a staid manner by Marc MacDermott, with the inevitable result that Joe, the rival, plots revenge. The picture has been taken on the Oregon coast. The artist, following Joe's false instructions about the time of the tide, goes down over the rocks to paint. The flood comes in and traps the girl. The girl comes over the cliff to assist him and Joe comes along and cuts the rope. At no time does the danger of the artist's life seem exactly real. Their love climax undoubtedly carries them beyond the danger line, where they might have remained until the tide receded. But when the hero appears at the top of the cliff with his coat still on and unbrushed hair one cannot but consider it a forced situation. Charles Brabin is the director of the picture. G.

Black Beauty (Lubin, Aug. 19).—It is the story of a horse, or rather a story built around what a horse can do, but it is not an adaptation of the book of the same name. Without the book, the picture would be worth little. As it is, it will appeal, no doubt, to a large class. The action is laid in the west. There is something about a girl, the station agent, who refuses to marry the man she loves because he is poor. Her one boy in life is Black Beauty, a horse of marked ability in doing tricks. While at the station robbers break in, tie her up and wait to rob the train. Black Beauty, at the sound of her whistle, comes to free her, and the bandits are later captured by the sheriff who gets a large reward and the girl. It is all very melodramatic and trite. Dolie Larkin, Mary McElroy, May Gallagher, Henry King, and Joseph Holland are in the cast. G.

Good-Night, Nurse! (Edison, Aug. 18).—Tom's machine breaks down in the country near a sanitarium. He meets the pretty daughter of the physician in charge, and promptly becomes nervous, fearing that he may be admitted as a patient. She comes at his rescue. But just as things are running nicely and they are ready to sleep, the doctor arrives. Tom, however, manages to shake him away from the fascinating daughter. Good-night, nurse! A comedy founded on a muerle song, having just enough of the same suggestiveness to be unpleasant. Acting and photography are good. On the same reel with Up Lookout Mountain on the Electric Lineline. G.

Tobias Turns the Tables (Selig, Aug. 19).—Charles Clary is excellent as Tobias in this military farce, and Frank Wood handles the part of the colonel in a no less capable manner. The story, along new lines, is delightfully amusing. Military and war have furnished material for all kinds of pictures, and that the author to this end has turned his attention to a lighter spirit is commendable. Military life should prove a fertile field for the farce. William Farnum is typical of the raw recruit. The colonel, disgusted with trying to teach him soldierly, set him to work breaking coal. How he turns the tables on the colonel and furnishes a perplexing problem to solve is the essence of the picture, though a love story is deftly interwoven. Ross Evans is good as the colonel's wife and Alma Russell is charming in the part of the maid. G.

Those Troublesome Tresses (Vitagraph, Aug. 19).—A John Bunny, Wallace Van, Flora Finch, and Lillian Walker farce, dealing with the question, "Are women more jealous than men?" There is no attempt to answer the question fully, but in throwing new light upon it the author, G. Groe, has worked out a situation that is laugh-provoking. Florence Abbott and Richard Leslie are also good in the cast. The two wives, after a discussion with their husbands, plan to make them jealous. The husbands, learning of their plan, beat them at their own game, and when they discover that they have been feigning of tresses from the horse's tail they are subdued. G.

The White Hand (Edison, Aug. 19).—It is the first single-reel photoplay in which we have seen Francis X. Bushman for some time, and for that reason the regret is all the more keen that the play as a play offers so little opportunity. The country girl, who is unfaithful to her sweetheart and goes away with the city fellow, suggests conventional complications that argue nothing but a hasty interesting picture. However, if it is legitimate treatment, the poor development of the plot, that chiefly accounts for the picture's failure. In the excitement and subsequent armament there is nothing to indicate the evil intentions of the city chum, and motive for the country fellow, played by Mr. Bushman, compelling a hasty marriage, is absent. We suppose the fact that the rejected man carried a whip in his hand when forcing the marriage, suggested the name. It is rather a misnomer in that it does not relate to the general theme. Returning to the country several years later with her husband, who owned a quarry in which his former lover works, the girl unwittingly causes the death of her husband by setting off an explosion. Through grief or terror, which we do not know, she is bereft of her reason and her hair turns gray. She is returned to her mother and here the story ends. If there is a moral, it is not clearly outlined. Settings and direction are acceptable. G.

Brown's New Monetary Standard (Selig, Aug. 19).—Brown reads that a professor has found a way to extract gold from sea-water, and that in all probability gold will become cheaper than copper. Thereupon he decides to beat the game by collecting all the copper he can, so has his ten thousand dollars of savings changed into pennies and brought home. He pays all his bills with pennies, his wife's military bill, for theater tickets, and the bills of his tradesmen in general. A similar streak in, but distinctly the copper, gives himself due for informing. A fair enough idea, only fairly handled in the matter of construction, acting, and photography. Is the same reel with More Pastimes. G.

Stung (Pathé, Aug. 21).—He refuses to pay for the services on his roadhouse, declaring that he is "broke." Paid in the form of a frame makes the brassy barkeep the hiss of contempt. There is some impossible burlesque by this tramp that rather mars the humor of the picture, whereas the business with the donkey at other times cause unconvincing laughter. It is a fair farce burlesque officially staged and directed, except in the case of the broad burlesque. Having the tramp leave on the donkey, and having him return by the same route, whether he will or not, is rather a clever idea, only fairly handled in the matter of construction, acting, and photography. Is the same reel with More Pastimes. G.

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CHARLES M. SEAY

Edison Director Current Releases
1. The Girl, the Clown and the Donkey, Sept. 3
2. The Tallulah Falls, Georgia, Sept. 3
3. The Desperate Condition of Mr. Boggs, Sept. 19

LOTTIE BRISCOE WINS Her Name Must Be Removed from Programme of "Kiss Me Quick"

In the action brought by Lottie Briscoe against Philip Bartholomae and the management of the Forty-eighth Street Theater to show cause why they should not be restrained from using her name for one of the characters in *Kiss Me Quick*, the actress won her point last Friday night when Judge Donnelly went to see the play and after the performance said that the name of Lottie Briscoe must be taken from the programme. Score one for Lubin's leading lady.

It all came about this way. Playwright Bartholomae, having made moving picture actors the subject of a farce, struck upon the idea of naming one of the characters Lottie Briscoe. Now it happens that Miss Briscoe has a host of friends scattered about the country, and many of them are ready to resent making light of the reputation of their chosen favorite. Before coming to New York, *Kiss Me Quick* was performed in Boston and Atlantic City, and from friends in both places Miss Briscoe received letters calling her attention to the impudent use of her name to designate a ridiculous character.

For the sake of the reputation of the profession, as well as for personal reasons, the actress attended the first performance at the Forty-eighth Street Theater to see just what Mr. Bartholomae had been doing, and finding her fictitious namesake a most objectionable person, brought action through her attorney, Guy T. Murray, of 64 Wall Street.

The upshot of the court hearing on Friday was a little theater party attended by Judge Donnelly and counsel for the plaintiff and defendant. After watching the happenings on the stage, the Judge ruled that Miss Briscoe was perfectly justified in resenting the connection of her name with the production.

HELEN GARDNER STUDIO NOTES

The next production of the Helen Gardner Picture Players will be called *A Daughter of Pan*. Much of the action of this story is Arcadian in character. It will probably be 2,500 feet in length.

Miss Gardner, who has suffered considerably from a cold contracted early in the Spring, is much improved.

Mr. Gastill wishes to state that at present manuscripts of plays are not wanted.

Among the happy members of the stock company, not the least happy, are a goat, a donkey and six dogs, embracing every variety, from a Pomeranian to an Egyptian crabhound.

Haste is not one of the mottoes of the Helen Gardner Picture Players. The commercial quantities involved in picture making are the last things considered.

The beautiful advertisements of the Helen Gardner Players, which appear now every week in *THE Mirror*, have resulted in a deluge of demands for copies. When the series is complete a beautiful book of the pictures will be issued free from the advertising text, and then the scores who write daily for the complete set will be able to obtain it.

The demands from territory buyers for *A Princess of Bagdad* indicate that this picture will achieve a triumph second only to Cleopatra.

Miss Evelyn Dumo, whose elbow was dislocated in falling from a tree during a scene in *The Wife of Cain*, has thoroughly recovered.

It is Miss Gardner herself who trims and joins every film turned out. She has just completed the work on *A Princess of Bagdad*. Miss Gardner does this work alone, in a little room adjoining the office, built for this purpose.

KARR JOINS VITAGRAPH

Darwin Karr has signed to play with the Vitagraph Company and will join that company on Sept. 8, after a short vacation spent at his old home at Hornell, N. Y. Mr. Karr has played the stellar roles with the Solax Company for the past two years, appearing in all of their big features, and severed his engagement with that organization recently. His face is a familiar one to all motion picture fans, and his work has firmly established his popularity.

SELIG GOES TO EUROPE

W. N. Selig, president of the Selig Company, sailed last Saturday for Europe, where he expects to spend the next two months in the interests of the Selig Company's foreign branches. In London Mr. Selig will put the final O. K. on the decorative details of the Selig office building, which is now being erected in Waldray Street, London. While in Europe Mr. Selig intends to purchase another elaborate assortment of animals, including camels, elephants, giraffes, tigers, lions, etc., to add to his already large collection at the Selig Zoo in Los Angeles.

OUT OF TOWN NOTES

NEW HAMPSHIRE.

The old Universalist Church building, Manchester, has been converted into a modern picture house by the E. J. Carson Amusement company, and opened under the name of the Star with Famous Players films. It is one of the most up-to-date picture houses in the State.

IOWA.

P. B. Johannsen, of Mason City, has started work on the erection of a motion picture house.

Kindly mention DRAMATIC MIRROR when you write advertisers.

44 by 140, on Main Street. The house will be operated in conjunction with the Orpheum, which Mr. Johannsen has successfully managed for two years.

At Cedar Rapids the ban has been placed on any use of *Ques Vadis Sims*. Ban on pictures.

The manager of the Bijou, however, gives over to Sullivan and Comedians vaudeville, in the majority of cases, and, in addition, each film has a well-defined plot, while in Europe there is a name, most of the productions being a string of burlesque incidents without any connecting link.

CALIFORNIA.

The new San Francisco ordinance has been introduced by the City Attorney. A motion picture house cannot be located within 200 feet of a church, or to its front line, nor within 100 feet of the property line of a church or school.

The Columbia management invited the teachers of San Francisco to witness the performance in pictures of *Ques Vadis*. Fourteen hundred invitations were sent out and a special performance given Aug. 18.

ILLINOIS.

The Palms, a new picture house in Rockford, will soon open its doors for business.

MUTUAL SPECIAL IN FOUR REELS

"MOTHS"

with MAUDE FEALY

(Scenario by Philip Lonagan)

THE MUTUAL FILM CORPORATION announces as a special release the great QUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as

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FOR THE WEEK COMMENCING SEPTEMBER 8TH, 1913

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THURSDAY

SATURDAY

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**THE LADY IN BLACK
AND
BABY INDISPOSED**

Forse Committee

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Society, the False Jury

BIOGRAPH COMPANY NEW YORK

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TRIGGER ANSWERS NEFF

Samuel H. Trigger, president of the Motion Picture Exhibitors' Association of Greater New York, has issued a statement in reply to the one recently circulated by M. Neff, president of the Motion Picture Exhibitors' League. Lack of space in this issue prevents publishing the statement in full.

Mr. Trigger says in part: "No man in the League has ever accused Mr. Neff, or any other person, of having misappropriated any of the per capita taxes, for the simple reason that the whole amount of the taxes mentioned would not be enough to pay the salary of a good stenographer. The main bone of contention was not and never has been the amount of money spent by Mr. Neff or other officers of the organization. It was simply that we were suffering from a surfeit of 'Neff,' and that he had obstructed in many ways the advance of the exhibitors. He made a statement that it was through his efforts alone that the Federal Government had brought suit against the Patents Company, and other statements equally foolish in reference to the two dollars license fee. Instead of endeavoring to cement the friendship of the manufacturers and exhibitors and do something of real value for the League, he has endeavored to create ill-feeling against certain manufacturers."

"Mr. Neff boasts about his having financed the National League. Why not give credit where credit is due—namely, as he told me, to the State of Ohio, that advanced money several times? With the work that he claims he is doing night and day, what has he accomplished that has actually bettered the condition of the exhibitors? His cry for censorship has cost us thousands of dollars. He did suggest the feasibility of establishing some comparative method of selling and displaying necessities to the Exhibitors' League, but nothing has ever come of this. Will Mr. Neff answer the following questions: 1. Was a statement of accounts ever published or given to any State organization? 2. Is he an exhibitor? 3. How many States has he really organized? (I don't mean States that were organized before the inception of the National League; New York State, for instance, had 600 members in 1906.) How many States that he has organized contain more than twenty members throughout the State?"

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REVIEWS OF UNIVERSAL FILMS



His Vacation (Victor, Aug. 29).—Produced with the delicate taste which belongs to James Kirkwood and acted by himself in his droll manner, this little comedy is entertaining. Bonnet Mussen is the author of the sketch, and while it is well out together we can discern in it a close resemblance to one that was produced by another company some time ago. The comedy opens in an office. The stars are discussing their vacations, and the many things they are going to do. Kirkwood is the employer, and incidentally he is attracted to the employee's diamonds. He has never met an incident in the office starts off the thoughtless musing. It is noon hour, and all others vanish. James sits at his desk and falls asleep. He dreams. What a romance he dreams, too. His employer invites him to join him and his daughter in an aisle; James says the girl's life is in a questionable way, and the old man says: "You have saved her life, here: take her, she is yours." James reaches out to do so, and wakes up with the laughter of the office forces in his ears. From the inner office comes a notice, reading: "Owing to increasing business there will be no vacation." Mr. Kirkwood's dive from the bridge is a drowsy sort of reprieve. One enjoys the bridge in a drowsy sort of reprieve.

The Tourist and the Flower Girl (Imperial, Aug. 18).—As the ninth comedy, produced and written by Frank Woods for the Imperial Company, this piece is, perhaps, the most amusing. Mr. Woods has a company at his command, able in the main to carry their parts well, though they do not display any great ability. Yet, again, is the tall comedian, he who plays the dimwitted lover, we have a rare character. The story is seriously staged and beautifully directed. In order to make the acquaintance of a young stranger in the city, a policeman and a flower girl. The comedy is found in those few young people's efforts to establish their relationship on a secure footing.

Lost in the Night (Crystal, Sept. 7).—Of the Crystal dramas we have had recently, *Lost in the Night*, a study of the subconscious mind, is the most attractive. Though one might find justification in questioning the soundness of the argument set forth, the lines adopted in working out the plot give the tone of plausibility and compel some interest. During sleep the wife hides a valuable piece of jewelry belonging to a visiting friend. To raise money with which to remunerate the friend the husband mortgaged his home. He is unable to meet the notes when they fall due. This threatening tragedy stirs the subconscious mind of the wife again, and during sleep she remembers the lost jewel.

Won by a Skirt (Nestor, Sept. 5).—An irate father objects to his daughter's suitor. He determines to meet them sometime, so pursues them all around a roller coaster where they have come together, until he is able to send the young man about his business and his daughter to the boarding school of Miss Dilly Pickle. The young man is undaunted, however, and, donning skins, introduces himself into the school of a new corner. Father comes on a little visit, sees the young man with his wife, and enjoying a nice time is bitten by a serpent, very naturally objects and eventually receives a parental blessing. A highly conventional and hackneyed little farce, but rightly having an appeal to the popular taste through the variety and humor of its situations.

The Light Woman (Fox, Sept. 7).—A bachelor introduces his young friend to a beautiful opera singer. He falls in love with her. The bachelor, desiring to save the young man from this woman whom he knows to be sickly and indolent, makes love to her himself. Then when he has won her over, he shows the young man and casts her off. But she really does love the bachelor. He has found her heart only to break it. The young man meanwhile has quarreled with another of the woman's suitors and killed him. Now, which do you prefer, most of us think, my friend, the mistreatment of my friend or me? As an admiring adaptation of Browning's famous poem by the Smather's, Luis Weber in the title-role is excellent. Her husband as the bachelor is no less so. It is a distinct achievement. Photography is exceptionally good.

A Woman's Stratagem (Fox, Aug. 28).—Harney, a broker near ruin through private speculation, earns money by betraying his partner, Badell's, operations to Szwartz, their chief competitor. Szwartz has made overtures to Badell's clerk, Bob, for his own purposes, for which Bob (who is engaged to Badell's daughter) has renounced his son. Szwartz, by way of revenge, informs to Badell that Bob was the traitor. Bob is discharged. His sweethearts anxious to clear him, secure employment with Szwartz as a stenographer. She soon catches Harney's passing signals to her employer, exposes him, and has Bob reinstated. A good melodrama of the financial district. The early scenes are presented somewhat out of the natural order, leading to some little confusion in the beginning; but, on the whole, the picture carries well. Acting and photography are good.

Pon Laugha, by H. Mayer (Imperial, Aug. 25).—The Man in the Moon in this series of drawings is one of the most amusing the serial cartoonist has yet done. The pictures, as a whole, continue to be entertaining.

His Aunt Emma (Crystal, Aug. 26).—With a situation that has been seen many times in film comedies, the Crystal players have sought in vain to amuse us. Hubby, in order that he may spend the evening playing cards with the boys, has his friends send a telegram, stating that Aunt Emma is dying. Hubby supposedly goes to her bedside, and while he is at the club Aunt Emma arrives at the house. Wifey is surprised, and when hubby arrives he is confronted with proof of his guilt. Convinced that the boy is no good, the old dame takes him out of her will, with the offer he leaves it to her, to the wife if she will divorce him. She refuses him.

That Crying Baby (Crystal, Aug. 26).—There is a well-devised plot in this half-reel farce, and though the acting is rather poor, the offering furnishes some amusement. Through a stroke of fate the baby who cries across the way, and whom the bachelor abhors, falls into his hands, and he is forced to care for it. When the mother discovers its presence across the way the bachelor finds himself in difficulties.

Much Ado About Nothing (Crystal, Sept. 5).—This half-reel comedy, besides possessing an inferior story, is poorly acted and directed. The characters are badly established, and there is no reason given for the quarrel.

Baldy Belmont and the Old Maid

(Crystal, Sept. 2).—Baldy, in order to be near his lady love, the old maid, illustrates at a rock and goes to work for her. The piece is rather uninteresting.

The Tale of a Fish (Gem, Sept. 1).—O. B. Hardoy is the author of this amusing and clean-cut little comedy. William Robert Daly directed, and the cast was headed by William Daly and Ethel Grandon, both of whom did excellent work. Ethel decides to marry the boy that catches the largest fish before three o'clock. One of the boys is not particular whether he catches a fish or not, and that is the one she really wishes to win. The two other boys at different times buy a fish from a village boy. Ethel, finding the other boyman sinner, burns the latter's catch from the boy, and fastens it on to the boy's hat. The boy decides he will not work and finds the fish. He decides to take his chance. The boyman's wife comes to the hotel. After some worry on Ethel's part, the man of her choice finally arrives and accepts her. While the last scene—an anti-climax—is unnecessary it is pleasing.

The Animated Weekly (Universal, Aug. 18).—There is disclosed in this issue a new judgment of what interests and entertains the general public. Important among the many interesting features shown are: Minneapolis welcoming the aged pedestrian Weston on his arrival in the Twin City; Fandom honoring Johnson, one of the world's greatest pitchers, by giving him a silver loving cup as a gift from Washington; the wrecking of a brick stack, one of the largest in the world, at Oram, Ind., and the Life Savers Water Meet at New York.

The Eyes of the God of Friendship (Frontier, Aug. 25).—Three rubies taken from an old Indian tribe by three men are the eyes in question. Later the friends separate. One of the girls is responsible for bringing a guilty man to justice and preventing what would be a disastrous marriage. While this comedy does not seem so well adapted to drama as straight comedy the offering is acceptable. The backgrounds are appropriate and acting is fair.

The Lost Copperhead (Gem, Sept. 5).—What appears to be the main virtue of this photoplay, a well-maintained situation of suspense quite apart from the story proper, is the search for the lost copperhead snake. It is of sufficient magnitude to assure the success of the picture, in spite of the rather indifferent story. A famous doctor, parted from his wife and child several years before, has mailed to him a small copperhead snake. The boy is misguided and falls into the hands of two children, one of them the doctor's. Then the doctor discovers the loss of the copperhead and there is a wild search for it, which brings the doctor to his wife. The wife throughout does not appear justified in the position she assumes.

A Fight Against Evil (Fox, Sept. 14).—Pictures such as this should and will, no doubt, receive the highest commendation from the intelligent patron of the motion pictures, for not alone do they carry a praiseworthy moral, but also they disclose a stirring heart interest story. Marmitta Fischer is offered not only with avarice and narrow chagrin, but with a width of vision and artistic understanding that permits her to rise splendidly to such scenes as in the cafe where she is saved by the young politician, and the sacrifice she makes for this man later. Bob Leonard, cast opposite Miss Fischer as the rising young politician who compromises himself with his fiancee because he wills to befriend the betrayed girl, gives a strong account of himself. Excellent judgment and skill have been used in the construction of the plot and its staging. There is no difficulty experienced by the spectator in following the trend of the argument and appreciating the moral. The picture is entirely all without the touch of hypocrisy. The way in which this girl is led into the new life after the death of the mother is well handled, and good taste has been shown in her reformation before she completely passed the danger mark. The young politician who befriends her later transfers his affections from the selfish and suspecting fiancee who demanded that he send the girl back to those of her kind.

Roma of the Poisoned Water (Nestor, Sept. 8).—A wicked witch curses the fountain so that its waters are poisoned. Roma, daughter of the duke, is to wed Chicho, who is something-body-or-other, although she loves the sprightly Simoni. Simoni pretends faith to Chicho till the last moment, when she and the hunter drink of the fountain, dance a measure or two, and then die all over the nice green grass. We forget to say that the scene and costumes imply ancient Greece. This is some kind of preposterous combination of Pavlova-Mordkin dance and neoclassic near-tragedy. (Euripides, please write.) The best of it is no better than the worst of it, and the whole thing is poor stuff.

The Girl Ranchers (Nestor, Sept. 12).—Bough-Neck Ranch is the estate left by a brother to his own sisters. They determine to run it themselves and accordingly do so at once in a determined, single-minded manner. Simoni pretends to be the cowboy on the ranch strenuously object to political government, and openly rebel against the order to shave off all mustaches for fear the unsanitary contrivances may infect the cattle. The girls, with some lady friends who are spending the summer with them, are undaunted, and don overalls to do the work of the recreant cowboys. Indians descend upon them. They succeed in protecting themselves until the cowboys return from the barbershop and shoot the savages away. Peace is declared between the girls and the men, and it all winds up with an old-fashioned dance. A rambling story made up of generalities. It has a kind of loose-jointed unity, however, and some exciting incidents that will make an audience sit up and take occasional notice. The acting is good, but as the work is done almost wholly in groups it would be unfair to commend any particular actor above the rest.

Gold and Water (Nestor, Sept. 8).—The valuable claim of a young miner is "jumped" by the father of the girl he loves, and being opposed at great odds he is powerless to regain it, or he is until he hits on the plan of guarding the only source of water within some sixty miles and refusing the precious fluid to all but the girl until his claim is restored. The plan succeeds, the claim is retaken and the young man marries the girl, the father becoming a partner in working the mine. A story quite well worked into picture form and presented with full attention to detail. All the characters are portrayed with sincerity, but, through no fault of his own, the actor playing the father was not well cast, his appearance being too nasal to make the father's dishonesty convincing.

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By Samson Morris.

Richard Wentworth, descendant of one of the Pilgrim fathers, suddenly finds himself face to face with financial disaster. In his distress, he appeals to the father of his fiancee for help. The girl, strong by his weakness, gives him back his ring and dismisses him. Fortune gone, love turned cold—what is there for him to live for? Broken-spirited, utterly dejected, he determines to take his life. When in the very last instant he自杀, the girl from the vision of his fearless Puritan ancestor, his little boy is besieged by the British, the boy is broken from the door and the stern pioneer thrusts his arm into its place, enduring terrible agonies until help arrived. Another Wentworth, sent as a despatch bearer by George Washington, is caught by the British, but his dauntless spirit braves all perils. Then he sees another Wentworth in the Civil War, performing deeds of breathless heroism. His own father showed the same great courage, and the youth, inspired by realization that the blood of these heroes flows in his own veins, makes a new start. Convincing his creditors of his sincerity he goes to the girl and—wins his first victory.

Released Friday, September 6th.

**CASTE

From the famous comedy by T. W. Robertson.

George D'Arey, only son of the haughty Marquise De St. Maur, is infatuated with a lowly dancer. He loves her, but she is poor and nothing can be done for her. Having taken this fatal step, now is he going to tell the swain to go and get a dancing partner? George is ordered to India with his regiment, and the Marquise, enroute to bid her son good-bye, encounters two Indians in her apartment. Who are these persons? George and his son! George's new brother-in-law, risks his life to rescue the Marquise from the two Indians who are trying to kidnap her.

This comedy involves upon the little family when George is reported killed in India and his wife is brought face to face with poverty. But he escapes and his homecoming, together with the arrival of a little D'Arey, brings about a reconciliation between the Marquise and her humble daughter-in-law. That is the story in brief, but there is another love story, full of delightful comedy, that of Sam Gerridge and Folly, into which George's chum, Captain Hawtree, unconsciously blunders. We do not hesitate to say that "Caste" ranks among the greatest films of the year. It is a marvelous character portrayal.

Released Friday, September 13th.

CURRENT SINGLE REEL RELEASES

*THE YOUNGER GENERATION

By Mrs. Marshall P. Wilder.

The story of a daughter of an Irish day laborer and of the son of a Mayor.

Released Monday, September 1st.

*THE GRECIAN VASE

A fantasy in which a woman upon a vase comes to life and leads a sculptor through beautiful fields where nymphs disport.

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*THE GIRL, THE CLOWN AND THE DONKEY

A tale of the circus in which a donkey and a hardboiled rascal prove to be the only real friends of a clown.

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Views of a famous summer resort.

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An Indian renegade, with murder in his heart, kills an old settler. He is pursued by a determined cavalryman. They meet out on the desert. The passing of "Joe Mary" terminates the duel.

"HIS LORDSHIP, BILLY SMOKE"—Western Comedy Tuesday, Sept. 4

He treats Billy as an inferior. Billy is a lord of the plains. He convinces his lordship of that fact, humbling him very much and eloping with his stenographer.

"THE KISS OF RETRIBUTION"—Drama Wednesday, Sept. 5

Held under the spell of an adventure, he forgets his troth to another. Her parting kiss brings with it the sleep of death. Julie Swayne Gordon and Harry Notrup are the leads.

"THE LONELY PRINCESS"—Drama Thursday, Sept. 6

Her own pride and lack of means bring with them a dearth of associations. An unexpected meeting soon dispels her loneliness for life. Maurice Costello and Clara Kimball Young are very happy company.

"PICKWICK PAPERS"—Comedy and Entertainment Friday, Sept. 7

1. John Barry as Pickwick is a host in himself in this Dickensian Comedy. 2. The Baby Elephant goes through all his tricks. Very amusing and laughable.

"WHEN WOMEN GO ON THE WAR PATH"—Comedy Special Feature in Two Parts Saturday, Sept. 8

They are generals, every one. They get the votes and take the pants away from the men. The fun wages fast and furious while the battle goes merrily on. Flora Finch and Sidney Drew lead the warriors followed by a host of other Vitagraph favorites.

SIX-A-WEEK

"CUPID VERSUS WOMEN'S RIGHTS"—Comedy-Drama Monday, Sept. 3

"OLD MODDINGTON'S DAUGHTERS"—Western Comedy Tuesday, Sept. 4

"FORTUNE'S TURN"—Drama Wednesday, Sept. 5

"THE TIGER"—Strongly Dramatic Thursday, Sept. 6

"SAUCE FOR THE CAUSE"—Comedy Friday, Sept. 7

"THE LOST MILLIONAIRE"—Drama, Special Feature in Two Parts Saturday, Sept. 8

Monday, Sept. 3

Tuesday, Sept. 4

Wednesday, Sept. 5

Thursday, Sept. 6

Friday, Sept. 7

Saturday, Sept. 8

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"The Hills of Strife"

LUBIN Released, Sept. 11th

A Kentucky feud in action. A mother is killed with her baby in her arms. A woman of the other clan, whose child has been killed, takes the baby and raises him as her own. What happens when he grows up, unmindful of his true relations with the opposite faction? That's the story.

"Caste"

EDISON

2 Reels. Released Sept. 12th

A remarkable adaptation of the world-famous comedy. Our fathers and grandfathers loved this story of the aristocracy's intolerance for those of lowly birth. A beautiful example of mother love is one of the gripping elements of this picture.

"Grist to the Mill"

ESSANAY

2 Reels. Released Sept. 12th

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A young millionaire finds a girl who loves him and not his money. It takes an accident, which destroys his memory, to bring them together. Gradually his old life comes back to him. He makes her rich and holds back his own wealth—and she stands the test. An unusual story, worked out with great effect.

LICENSED FILM RELEASES

- Monday, Sept. 8.**
 (Silent) A Modest Home. Dr.
 (Silent) Mystery of the Phoenix. Dr.
 (Silent) The Bright Side. Dr.
 (Silent) Death of Wealth. Dr.
 (Silent) Pathé's Weekly No. 48.
 (Silent) The Wheel of Fate. 2 parts. Dr.
 (Silent) Good Versus Woman's Rights. Com.

Tuesday, Sept. 9.
 (Silent) A Light on Troubled Waters. Dr.
 (Silent) Sunlight. Dr.
 (Silent) Playing with Fire. Dr.
 (Pathé) Siouxfoot's Seventh Suicide. Com.
 (Silent) The Mysterious Man. 2 parts. Dr.
 (Silent) The Bachelor's Falling. Dr.
 (Silent) Old Muddington's Daughters. Com.-Dr.

Wednesday, Sept. 10.
 (Silent) The Desperate Condition of Mr. Boxes. Com.
 (Silent) The Treacherous Treat. Com.
 (Silent) The Fatal Legacy. 2 parts. Dr.
 (Pathé) Across the Chasm. Dr.
 (Silent) Around Battle Tree. Dr.
 (Silent) Fortune's Gurn. Dr.

Thursday, Sept. 11.
 (Silent) Baby Indianapolis. Com.
 (Silent) The Lady in Black. Com.
 (Silent) Buried in the Hills. Dr.
 (Silent) The Hill of Silence. 2 parts. Dr.
 (Silent) Title not reported.
 (Pathé) Pathé's Weekly No. 49.
 (Pathé) The Accidental Shot. Dr.
 (Silent) Two Too Many. Com.
 (Silent) The Timer. Dr.

Friday, Sept. 12.
 (Silent) Castle. 2 parts. Dr.
 (Silent) Grief to the Mill. 2 parts. Dr.
 (Silent) Wanted, a Plumber. Com.
 (Silent) Too Many Cars. Com.
 (Silent) Panama Hat Industry.
 (Silent) An Exclusive Pattern. Com.
 (Pathé) Young Hearts and Old. Dr.
 (Silent) Her Way. Dr.
 (Silent) Sauce for the Goose. Com.

Saturday, Sept. 13.
 (Silent) An Unjust Suspicion. Dr.
 (Silent) The Green Eye of the Yellow God. Dr.
 (Silent) Branches Billy Reforms. Dr.
 (Silent) The Monogrammed Clearance. Dr.
 (Silent) The Medal of Honor. Dr.
 (Pathé) A Jovial Filiation. Com.
 (Pathé) Tahiti the Picturesque.
 (Silent) The Lost Millionaire. 2 parts. Dr.

UNIVERSAL FILM RELEASES

- Sunday, Sept. 7.**
 (Crystal) Lost in the Night. Dr.
 (Chair) A Vegetarian's Dream. Com.
 (Chair) The Habits of Field Spiders. Sci.
 (Chair) The Light Woman. Dr.

Monday, Sept. 8.
 (Univ.) Bonnemere. Three parts. Dr.
 (Univ.) Potions Waters. Dr.
 (Gem) The Gold Mesh Bar. Com.

Tuesday, Sept. 9.
 (101 Dalmatians) A Forest Romance. Two parts. Dr.
 (Crystal) Planning Her Husband. Com.
 (Crystal) Some Luck. Com.

Wednesday, Sept. 10.
 (Univ.) Alice Forgets His Claims. Com.
 (Univ.) Home of Stockholm. Dr.
 (Chair) Mother. Dr.
 (Chair) The Bachelor's Daughter. Two parts.
 (Univ.) The Animated Weekly. No. 78.

Thursday, Sept. 11.
 (Univ.) The Shells. Dr.
 (Univ.) The Diamond Makers. Two parts. Dr.
 (Frontier) Dorothy and the Chief Bananas. Com.

Friday, Sept. 12.
 (Frontier) The Girl Rancher. Com.
 (Frontier) In the Circle of Fate. Dr.
 (Victor) A Bride from the Sea. Two parts. Dr.

Saturday, Sept. 13.
 (Univ.) Risks Marriage the Stunt. Com.
 (Univ.) By Mayer Cartoons.
 (Univ.) Wandering Folk. Two parts. Dr.
 (Frontier) On Forbidden Paths. Dr.

MUTUAL FILM RELEASES

- Sunday, Sept. 7.**
 (Mut.) Title not reported.
 (Thom.) His Last Bet. Com.

Monday, Sept. 8.
 (Amer.) For the Crown. Dr.
 (Frontier) Title not reported.
 (Bell.) Between Home and Country. Dr.

Tuesday, Sept. 9.
 (Mut.) Title not reported.
 (Thom.) Tamina Their Grandchildren. Wednesdays. Dr.

Wednesday, Sept. 10.
 (Broncho) The Judge's Son. Dr.
 (Mutual) Normal No. 87.
 (Bart.) Title not reported.
 (Bell.) No release this date.

Thursday, Sept. 11.
 (Amer.) Through the Neighbor's Window. Com.
 (Frontier) Title not reported.
 (Frontier) Title not reported.
 (Pilot) Title not reported.

Friday, Sept. 12.
 (Klav.-Ree.) The Wall. Dr.
 (Thom.) The Message of Headquarters. Dr.
 (Amer.) Red Sweeney's Defeat. Dr.
 (Mut.) Title not reported.
 (Bell.) The Clown's Daughter. Two parts. Dr.

EXCLUSIVE SUPPLY RELEASES

- Monday, Sept. 8.**
 (Dragon) Title not reported.
 (F. R. A.) The Voice of the Wild. (Feature.)
 (Gau.) An Actor's Adventure. Dr.

Wednesday, Sept. 10.
 (Silent) Dooley and His Dog. Com.
 (Gau.) Gaumont's Weekly No. 79.

Thursday, Sept. 11.
 (Gau.) Love Me, Love My Animals. Com.
 (Fox) Title not reported.
 (Silent) Gratitude. Dr.

Saturday, Sept. 13.
 (Great No.) Title not reported.

DIGGS-CAMINETTI TRIAL

The Gaumont Weekly No. 77 contained a rather complete review of the Diggs-Caminetti trial in San Francisco. This was the first animated record covering this international story to appear anywhere.



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 A dimwitted and ambitious young woman who seizes a beautiful necklace, finds herself very much embarrassed, buying it on trust and then losing it before she can part for it.

September 17. "TOBIAS WANTS OUT"
 Tobias, the raw recruit, who marches into trouble more readily than he takes to his regular duties, pretends to be deaf and dumb in order to avoid service, but is finally forced to speak his mind.

September 18. "THE REDEMPTION OF RAILROAD JACK"
 "Railroad Jack," a ne'er-do-well, in rescuing the plucky girl station agent from the wreck of her railway velocipede, accomplishes his own redemption. A picturesque drama.

September 19. "THE REJECTED LOVER'S LUCK"
 Two brothers are in love with the same girl and the one rejected goes away in grief, makes a fortune and returning finds her a widow in distress. He settles her troubles by winning himself a wife.

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"ASHES" (2 REELS)

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REVIEWS OF LICENSED FILMS



Dream (Labin, Aug. 16).—Dream is a little heart interest story loosely woven together into a plot that is extremely difficult for the spectator to grasp. The effort to appreciate what is real and what is vision in the film is mainly responsible for this, and one cannot follow the intricate scenes without getting the sense of a kind-hearted woman who is continually the cause of poor and about a tramp she befriends. This tramp sits upon the park bench hungry and dreaming. He dreams of eating royally, and when he awakes the kind woman stands before him with a basket of food. After partaking of this he dreams again about an effort of his to rob the woman's house and the tragedy that followed. The piece does not materially impress. Robert Drouot plays the title-role. "Dream," creditably, Ida Darling is seen as the woman, and John Barry enacts the part of the husband.

Circus-Topion Life in Cairo, Egypt (Pathéplay, Aug. 15).—This covers most of the three days by tourists in the bazaar, the bazaars of Kastaret-el-Sarate, the pyramids of Kar-el-Nil, the Shepherd Hotel, snake charmers, burros and camels as the means of transportation, the houmeli-houmeli caught free to life in its native haunts, and others. Photography is excellent. The scenes are colored. One of three travel subjects on the same reel.

The Escape (Kalem, Aug. 16).—Against his father's wishes a youngster reads the yellow back "Brady Boys" novels, and later justifies himself by capturing a dangerous escaped convict. The story is episodic rather than dramatic, and it is consistently and interestingly told. Coincidentally plays a strong part, particularly the boy happens to be the tree when the convict comes under it, but the situations are made plausible. The picture opens with the escape of the convict, a well-made and exciting piece of stage business. He makes his way to an outlying farm and hides in the barn. Here, just after he has snatched up a child who has come in upon him, the keeper finds him. He backs out of the side door, holding the child in front of him, while the keeper following close are afraid to shoot. But when he comes under the tree where the farm's boy has climbed with his rope he meets disaster, for the boy, sensing trouble, drops a stone over his head with the result named. Harry Nichols plays the convict with vigor. Louis Ferdinand plays the boy.

The Turning Point (Pathéplay, Aug. 16).—Pearl Sinden gives an excellent interpretation of a girl thief, who, through the great love of a good man, is made to turn from her evil ways to a better life. The theme is encompassed in a story having several engrossing incidents and a tragic climax of rather a gripping nature. Strong and intelligent work is largely responsible for the effect of the big situation, where the past partner in crime comes to her at night while she is stopping at the home of some rich people, to force her to carry out the plan she originally intended—to rob the place in question. Her sweetheart, observing the conference, comes to investigate, and arrives in time to see the girl shoot down the criminal. He shields her reputation by declaring that she has shot a strange burglar.

The Suffragette Minstrels (Biograph, Aug. 16).—There is more than the usual amount of fun in this half-real burlesque on tired business men who seek to relieve themselves at a burlesque show, and wives who are anxious to keep spotless the morals of their husbands. The women minstrels give a special afternoon performance for men only. Two wives are more than curious to know what is going on in the scenes, and when return admittance, they ascend a ladder and gain through an upper window. When they behold the smiling faces of their husbands in the front row, their immediate start trouble. It is all laughable.

Father's Chicken Dinner (Biograph, Aug. 16).—On the same reel with The Suffragette, this farce-burlesque is fairly amusing, particularly the putting of the police force on roller skates.

Starved Out (Edison, Aug. 16).—Ashley Miller is the author and director of this amateur little comedy made, we understand, on the Maine coast. Barry O'More plays the part of Millie, the leader of the attacking forces, in his most capable style. Isabel Tramelle, while dancing in a room that she does not like, is awaiting the opportunity to do some fancy diving and swimming, enacts the lead female part acceptably. Others in the cast are: Elizabeth Miller, Edward Boulden, Harry Grinnell, Ralph Tannura, and Leslie Conway. With their dancer a crowd of girls seek seclusion on a houseboat. Now, it is the chaperon who wants seclusion more than the others, and the boys, camping on the shore near by, attempt to associate with them. But the chaperon forbids. The boys undertake to starve the company into submission, and they succeed by taking their money and cutting off the food supply. The scene is a trifling at times; but, on the whole, the comedy is pleasing.

The Subduer (Kalem, Aug. 16).—So much time is occupied in getting around to the main situation or incident which this picture rests upon, that the spectator's interest is faded beyond repair. Even after the cardinal point in the story has been reached, the scenes are padded out longer than necessary, destroying mostly what suspense there may have been. Thomas Foreman is seen as Billy, the engineer, and William Brunton plays the rival. Helen Holmes is seen as the girl in the case. Those in the cast, Mr. Brunton gives the best interpretation, though he might well play the role better. Herbert Prior plays the title-role acceptably, but his efforts at dancing seem more grotesque than otherwise. Robert Brower is seen as the mayor. One part, that of the crippled child, has been badly managed here. The story is so well known that it hardly needs repeating. The action drags, and at no time does the poetic spirit reach any heights.

Mary's Temptation (Labin, Aug. 16).—Elizabeth Clayton, in her interpretation of Mary Wilmer, the tempted girl, shows marked improvement over some of her previous work. Miss Clayton was always charming, but she is beginning to disclose unsuspected talent and power in handling serious roles of this character. Shannon Fife is the author of the play, and we are quite convinced that it is not only one of the best pieces he has done in some time, but that it is one of the best produced photoplay he has written. Mary's emotion at the death of her husband, an escaped convict, at the water's edge, is splendidly touching, and the laying of the scenes is out of the ordinary also. Harry Myers gives an acceptable characterization of William Rogers, the clerk in love with Mary, and Richard Morris is impressive as the convict husband. Master Mis-

ter is cast as the child. Peter Lang plays the country doctor, and Bartley McCullum, the proprietor of the store where Mary works. Mary, struggling alone in the world with a child and mother depending upon her, needs money for an operation on her crippled child. Having charge of the cash drawer in the country store she yields to the temptation to appropriate some of the money for her own use. Almost immediately she repents of her act, and decides to replace the money, but circumstances in a visit of her escaped husband, contrive to teach her a thorough lesson and show the way of true love before the money is finally replaced. The plot is finely constructed, and in its rendition is completely effective.

Slim Driscoll, Samaritan (Vitagraph, Aug. 16).—"It was her life or my liberty, so I gave her my chance," says Slim, explaining his conduct in the last scene of this gratifying heart-interest drama. Most scenes of this nature are rarely insisted upon, but the Vitagraph players, under the direction of W. X. Bushman, have made it doubly effective. F. X. Finucane is another of the play. Anne Schaefer does a fine piece of emotional acting as the wife. Mr. Holt plays the title-role, leaving little room for improvement. Tom Fortune makes a proverbial crook, and Charles Bennett is good as the police supervisor. When Slim is released from jail he decides to live straight. In several scenes, with a preceding subtitle containing unnecessary signs ("bulls" for policeman), we are shown his struggle in this direction against great odds. Failing to find work he finally consents to join in a fast job to secure money with which to leave for other parts of the country. Arriving at the house, Slim learns more what looks to be a tramp—a woman lying on the floor drying. Discovering that she has taken poison, he realizes that if she does not receive immediate attention she will die, and he is the only one who may summon aid. He comes to her rescue, and the husband rewards him by giving him a fresh chance. Staging and photography are good.

An Indian's Loyalty (Biograph, Aug. 16).—There is in this drama, one of the most stirring, gripping situations that we have witnessed in a long time. It is not essentially new, but it is finely executed both by the players, principal among whom is an Indian, and the director in arrangement and cutting of scenes. An Indian, under suspicion, is discovered by the ranchmen. Through the efforts of the young foreman in love with the daughter, the Indian is reinstated and later, when the girl is attacked by robbers, the Indian shows his loyalty by pursuing and capturing the leader in a spectacular manner. The interest created in the big climax is remarkable.

Over the Crib (Labin, Aug. 15).—A bachelor adopts the little daughter of a destitute mother. He gets a very pretty nurse to take care of her. One night when he is retiring, the little one insists that he "kiss nurse, too," and so they are married. Some time later the man who deserted the destitute mother returns to her, and they come for their child. The young couple consent to let her go because they are expecting a little one of their own. A little house built on some claimless, unclaimed sentiment, but on sentiment which is yet whole-some enough to set over. The two distinct ideas of bachelor and poverty-stricken mother are not well interwoven, but rather presented end to end.

The Lady and the Glove (Vitagraph, Aug. 15).—The Count de Lorge is at loss to decide whether to marry Lady Viola or another fair one. The latter finally decides the question at a time when the good King Francis and his court are watching lions fighting and play in an arena below. She throws her glove among the lions, and bids the count not let it be lost. He gets it, and then throws it at her face.

"Now rightly done," cried Francis, and he rose from where he sat.

"It is not love but vanity sets love a task like that!"

Accordingly the count weds Viola. This story is really a rendering of an old legend and of a well-known poem, and while the poem itself is used in some of the subtleties, there is no credit given. It is a bit draggy in getting under way, but, on the whole, is an elaborate production and well done. Rose Tailey, Leah Baird, Harry T. Morey, and Robert Galliard are in the cast.

Surprise for Four (Labin, Aug. 16).—An amateur little comedy reflecting the most certain way to reach a man's heart, particularly when that man is past the romantic age. Of course, it is through the stomach. Father imagines himself in love with the widow's daughter, but after sampling the cooking of both he decides that he wants the mother, and he leaves the daughter for his son.

The Pied Piper of Hamelin (Edison, Aug. 16).—Though this poetical photoplay adapted from the poem by Robert Browning is an agreeable offering, it is not impressive in comparison with one produced some time ago by an independent company. At first glance the exterior view of the town of Hamelin appears to be a sensible piece of stage work, but after one is forced to study it through most of the film, its artificiality becomes painfully apparent. George Lessier, the director, has gone to considerable lengths in securing a crowd to represent the villagers, but in grouping them he evidently has worked as a comic opera stage-manager would. There is something quite too familiar and stagey in the way these people move back and forth. Herbert Prior plays the title-role acceptably, but his efforts at dancing seem more grotesque than otherwise. Robert Brower is seen as the mayor. One part, that of the crippled child, has been badly managed here. The story is so well known that it hardly needs repeating. The action drags, and at no time does the poetic spirit reach any heights.

Napoleon Whiffles, Esq. (Pathéplay, Aug. 19).—Whiffles comedies are usually amusing. They are made in France, in the broad burlesque spirit that the French seem to be particularly fond of. Whiffles, after an escapade with his fiancee, an admirer of Napoleon, returns home and to bed and dreams. He dreams that he is a great general. It is an excellent burlesque of this famous character. He reviews the Old Guard and he leads his army against the Pyramids, and when he descends by staircase and falls, it is his fall out of bed. The embarrassing situation Whiffles gets himself into with his sweetheart through reading the note about his uncle's coat and Napoleon's bust is another amusing part of the picture. It is all quite laughable.

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